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CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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THEATRICAL UNIONS CONSIDER BIG AMALGAMATION PLANS

Stage Employees, Actors' Equity Association and American Federation of Musicians Considering Formation of One Big Organization to Act as One in All Labor Troubles

The amalgamation of all theatrical unions, including the Actors' Equity Association, the International Alliance of Stage Employees and the American Federation of Musicians into a cohensive group which will act as one in case of labor troubles may result at the annual convention of the American Federation of Labor which is to be held in Cleveland the week beginning June 12. Such an association of the union groups in the theatrical industry has long been under discussion and it is believed, according to information received from responsible sources, that it will be made an actual fact at the coming convention.

The great moving force behind the plan to form an association of the actors', stage hands' and musicians' unions, so that they may act as one is the Actors' Equity Association, which, especially since last September, when Equity Shop was inaugurated, has determined to use every weapon it can command to force the installation of the closed shop for actors throughout the length and breadth of the nation.

Equity Shop—or the closed shop—is now a fact in companies under independent management, that is, those managed by persons not members of the Producing Managers' Association, and in the stock, repertoire and tent show fields. In several instances, however, managers have succeeded in getting together entirely non-Equity companies against which Equity could not honestly, and did not, make a fight, since the terms of Equity Shop called for either all-Equity or non-Equity companies. Understanding the necessity of leaving no loop-hole open for anti-Equity managers Equity desires to form this association of the three theatrical unions with the motive of forcing non-Equity shows out by the calling of strikes against them, it is reported.

This plan for the amalgamation of the three theatrical associations is really a fortification against what will in all probability transpire in 1925, when the present agreement between Equity and the Producing Managers' Association expires. The P. M. A. has been acquiring a tremendous fund since its foundation, which it intends to use to combat Equity Shop in 1924, and Equity is also not overlooking any means to gain an advantage during the threatened struggle, and is laying pipes to that end.

Its first move in this regard, as first reported in the CLIPPER, was to warn all members not to sign any contracts binding them to work beyond June 1, 1924. This move was unanimously agreed to by the members of the A. E. A. convened the week before last at the annual meeting held in the Astor Theatre.

If the plan for the alignment of Equity, the stage hands' and the musicians' unions materializes at the American Federation of Labor convention next week, chances are that it will not be put into work until the season of 1923-24, at the end of which the Equity-P. M. A. agreement expires.

FAIRE BINNEY IN "SALLY" CAST

BOSTON, June 5.—Faire Binney, sister of Constance Binney, the film star, entered the cast of "Sally," at the Colonia Theatre, on Monday, playing the part left vacant by Geneva Mitchell, the young actress who left the week before, after the papers had given much space to a more or less scandalous party which had taken place at her home here. Last week Miss Mitchell's part was played by Claire Miller, sister of Marilynn, who will now resume her position as understudy.

"THE CHARLATAN" FOR LONDON

Marian Bertram sailed for London on Saturday, aboard the "Olympic," taking with her the script of Adolph Klauber's "The Charlatan," which is at present playing at the Times Square Theatre. Jane Cowl wired Mr. Klauber requesting the script so that she would be able to produce it in London, and Miss Bertram is carrying it over to her.

LONG JUMP FOR "LETTY"

"Letty Pepper," in which Charlotte Greenwood is appearing in the pricipal rôle, will close a four week engagement at the Walnut Street Theatre, on Saturday night, and jump from there to Denver on the way to the Coast.

JAIL FOR STOCK SELLERS

SAN FRANCISCO, June 5.—Julian W. Wright and his wife Bessie Chapman Wright, were sentenced by Superior Court Judge Michael Roche to one year each in prison on a charge of obtaining money under false pretenses growing out of the sale of stock in the Patrician Film Company. This is the first time in the history of the local courts a husband and wife were jointly convicted and sentenced to prison.

ROY LA PEARL MARRIES

MEMPHIS, June 5.—Roy La Pearl appearing here last week at Loew's State Theatre in an acrobatic-singing act and Miss Lillian Gonne, of St. Louis, were married last week by Magistrate Cohen.

Miss Gonne, who is also in vaudeville, closed her act in Boston the week previous and came here and married La Pearl shortly before noon. She appeared in her husband's act in the afternoon.

ACTRESS INVITED TO PULPIT

CHICAGO, June 5.—Miss Josephine Drake, the comedienne in "Lillies of the Field," has been invited to occupy the pulpit of the First Methodist Church next Sunday. The services are being held in Powers Theatre and Miss Drake has been invited to talk of the stage.

WOODWARD STOCK STRANDS

CALGARY, Canada, June 5.—The Woodward Stock Company, under the management of O. D. Woodward, stranded here last week, the members of the company being forced to call upon the Actors' Equity Association of New York for financial assistance so that they could return to their homes. Equity wired the deputy with the company, Richard Mack, $700 to pay the fares of the nine people in the company.

The Woodward Stock Company came to Calgary from Seattle about two weeks before. In Seattle, according to Equity Deputy Mack, they were "practically" stranded, but entered into arrangements with Woodward by which they were to receive his share of the money to be taken in at Calgary, where they then went. In Calgary, however, the house manager took Woodward's share for money he claimed was owed to him.

Five people, Tex Luce, Charles Fletcher, Margaret Robinson, Justine Wayne and Richard Mack, were brought back to New York; two, William Abrams and Babette Berneau, to San Francisco, and two, Raymond Whitaker and Cliff Dunstan, were given transportation to Seattle.

CHORUS GIRLS SUE JOHNSON

COLUMBUS, O., June 5.—Three chorus girl members of the "Fads and Frolics" vaudeville show which played the Lyceum Theatre here last week with Jack Johnson, former colored heavyweight champion, as the headliner, applied to the Family Service Society for financial aid to enable them to get to their homes.

Their names are Myrtle Fox, Katheryn Lyon and Beatrice Murray. Suits were also filed against Johnson in Muny Court by the trio, Catherine Gorham, another chorus girl, and William J. Killin, also of the company.

In their petitions filed in court they allege that Johnson has refused to pay them salaries due and that as the result thereof they are stranded.

The court is holding box office receipts amounting to $200 which were attached pending settlement.

All involved in the suits are white, except Johnson, who headlines the act and is also said to own the production. The act did not draw well here, due, it is said, to the fact that the colored man appearing with white women in the act did not meet with general approval.

ALBANY EMPIRE BEING WRECKED

ALBANY, June 5.—The Empire Theatre here, which closed as part of the Columbia Burlesque Wheel, two months ago, will be town down, the wrecking of the building being scheduled to start tomorrow, June 6. Destruction was originally supposed to start today, but was delayed by the Elks' show, given at the house on Saturday night, and which is being repeated tonight. A bank will be erected on the site of the theatre.

CRITIC'S PLAY TO GET TRYOUT

WASHINGTON, D. C., June 5.—Philander Johnson, local dramatic critic, with the assistance of the Garrick Players, will, on Wednesday afternoon of this week, present his comedy, "A Happy Ending." Charles B. Hanford, Shakespearian actor, will impersonate one of the characters.

BIG VAUDEVILLE FIGHT ON

CLEVELAND, June 5.—The fight raging here between Loew's State Theatre and the Allen reached its climax this week with the Allen presenting a bill the like of which has never been seen here for the price charged, 50 cents top at night and 30 cents for matinees. This bill is headed by Eva Tanguay, and includes sixteen separate and distinct features, acts and films. Besides Tanguay, the vaudeville portion of the bill is: Eddie Fox and Loretta Mcdermott, Vera Sabina and Maurice Leon, the Loss Brothers, Los Argentines, The Band from Argentine and "Argentine," a dance-revue. The film feature is a full-length picture, "Boy Crazy," in which Doris May is starred, besides which a twelve-year-old drama of Mary Pickford's and several other shorter subjects are being shown. The Allen has a symphony orchestra of forty musicians. Fifty entertainers are advertised.

The bill at Loew's is practically as usual, with the feature picture being "The Ruling Passion," with George Arliss seconded by a re-issue of Chaplin's "Shoulder Arms." The State Entertainers, a stock act, and Paul Whiteman's Carlton Terrace Orchestra concludes the bill.

The Allen people are seemingly intent upon killing the business of competing houses, whatever the cost of doing so may be.

Three shows daily are given at the Allen, and four on Sundays.

WALNUT TO REMAIN OPEN

PHILADELPHIA, June 5.—Although Charlotte Greenwood and "Letty Pepper" will leave the Walnut Theatre on Saturday night it does not mean that the theatre will close for the summer. C. C. Wanamaker, manager of the house, declared to-day that it is his belief that there are enough people in Philadelphia during the summer months to warrant the keeping of at least one legitimate house open and negotiations for a play for next week are now on.

VOGEL GETS HILL'S MINSTRELS

Gus Hill has leased the "Gus Hill Minstrels" to John W. Vogel for the coming season. For the past four seasons Mr. Hill has been producing the show himself, but due to the fact that he will be unable to attend to the show next season he has leased it out. During the four seasons that the show was under Mr. Hill's management Charles Wilson was company manager.

CHANGES IN "LIGHTNIN'" CAST

CHICAGO, June 5.—Ida St. Leon and Sam Reed have been added to the cast of "Lightnin'" playing at the Blackstone. Reed is in the part of the Sheriff, but Miss St. Leon resumed a part she played in the east last year.

Mildred Booth, Miss St. Leon's predecessor at the Blackstone left for California to join her husband Pat Campbell.

TO REBUILD KNICKERBOCKER

WASHINGTON, D. C., May 29.—Knickerbocker Theatre, at this city, which collapsed last January and killed ninety-seven people, is to be remodeled and rebuilt by the Knickerbocker Theatre Company, of which Harry M. Crandell is president.

AMUSEMENT STOCKS HOLD UP DESPITE BUSINESS DEPRESSION

Famous Players Goes to 87⅛, a New High Mark for the Year—Loews Is at 16¼ While Orpheum Holds Steady at 20

The manner in which the amusement stocks on the New York Stock Exchange are holding their own in the face of the present business depression, accentuated by the arrival of the Summer, little business, months is one of the most surprising things to the mind of the persons who are interested in these issues. Not only are the three most important entertainments corporations' stock transactions registering strong prices, but, during the last week, one issue, Famous Players-Lasky Corporation, made a new high price, 87⅛, which stands as the best figure it has attained during almost three years.

Famous Players-Lasky on Monday of last week reached its new high and since that time it has managed to keep up close to it with but few drops below. The amount of stock which has changed hands since Monday, up to and including Monday of the present week, is but little more than the total transactions of Monday of last week. On that day over 11,000 shares were sold, while on all the business days since, up to and including the first day of this week, little more than 12,000 shares have changed hands. Despite this the stock on Monday of this week closed at 86⅛, and this price was almost a point better than Saturday's closing.

The two other important amusement issues, Loew's, Inc., and Orpheum Circuit, Inc., are not far behind the leader in this field in point of strength. Loew's closed on Monday at 16¼, with only 400 shares sold during the day.

Orpheum closed on Monday at 20, with transactions of 2,200 shares listed on the market. This price is but little over a point below the high of the year, 21½. The best view of the healthy condition of the stock may be had when note is taken of the fact that this issue hit a low this year of 12⅜. Loew's lowest figure this year was 11, a clear gain at present of over 6 points, which speaks well for the enterprise.

LAMBS' GAMBOL SUNDAY

The Lambs' Public Gambol will be held on Sunday night next at the Knickerbocker Theatre and many novel offerings will be seen.

The latest addition to the programme is a satire on the impressionistic drama and is called "So This Is Russia." It was written by Mark Swan and was produced at a private gambol of the Lambs held last winter.

In the cast will be Grant Mitchell, Arthur Aylesworth, Stephen Maley, Hobart Kavanaugh, Morgan Wallace, James Gleason, Earl Mitchell, William Deming, Edward Robinson, George Howell, John Cherry, Max Weisman, Louis Hendricks and Percy Helton.

PLAYERS IN ACCIDENT

CHICAGO, June 5.—Three members of the "Hollywood Follies" playing here at the Playhouse narrowly escaped serious injury when the car in which they were riding collided with a motor bus at Michigan Boulevard and Elm streets. Marguerite Marsh, Peggy Worth and Will Morrissey were in the car. Miss Worth seized the wheel of the machine when she saw a collision imminent and averted a more serious accident by swinging the car sharply to the right. The car was damaged but none of the occupants were hurt other than a little shake-up.

LOU TELLEGEN IN PROCTOR HOUSE

Lou Tellegen opened on a tour of the Proctor houses last Monday, at Proctor's Palace Theatre, Newark. Tellegen is appearing in a condensed version of "Blind Youth," a piece in which he has been appearing on the legitimate stage for the past three years. Supporting Tellegen in the playlet are Russell Clark, Douglas Bright and Isabel Alden. In former years, when he was abroad, Tellegen supported Sarah Bernhardt in several productions.

DEPUTY MEETINGS OFF

The last monthly meeting of Equity Deputies until the fall was held last Monday at the A. E. A. headquarters. The meetings held by the deputies were commenced this winter for the purpose of giving them more powers and to keep them in closer touch with the officials of the organization.

MC CORMACK TO HEAD STOCK CO.

BETHLEHEM, Pa., June 5.—Barry McCormack is to head the recently formed stock company which opens here next week.

LUMINOUS PROCESS IN DISPUTE

"Radium Gowns" were exhibited last week in "Good Morning Dearie," the Charles Dillingham production at the Globe Theatre, and this brought forth a statement this week from George Choos, who claims to hold the patents governing the process by which gowns are made luminous. Mr. Choos further declared that the sole rights to the theatrical use of material at present belongs to Sam H. Harris and Florenz Ziegfeld, Jr.

The "Radium Gowns" were shown in a number staged by Edward Royce at the Globe as a part of the 250th performance. After Oscar Shaw had sung the first verse of the "Ka-lu-a" number, the lights were switched off and the gowns which had appeared to the audience as being of white satin, were revealed first as yellow, then green and red.

The chemical discoveries which made possible the effects were found in an experimental stage in Paris by Mr. Royce during his last visit. He arranged that a New York theatrical costumer, then in Paris, should make up gowns there upon the perfection of the new discovery. The chemical substance used may be applied not only to pearls and beads, but also to fabrics, and at the Globe, white silk, silver cloth and film hand woven lace are thus treated. In addition, by variations of the formula, three delicate shades of red, green and yellow were produced.

YOUNG REVUE FOR LOS ANGELES

CHICAGO, June 3.—Ernie Young's "Arabian Nights" having played its last week at The Marigold Garden has been booked by Young to open a two weeks' engagement at Exposition Park, Los Angeles, beginning August 26. The company numbering 50 people will travel in a special car. Following this engagement, they will play a week in Omaha for the "Aksarben" also at the Corn Palace at Mitchell, South Dakota. Young is planning to keep the company traveling throughout the year filling engagements for the Chambers of Commerce in the different cities throughout the country. "Arabian Nights" which opened here at the Marigold Garden on April 3rd is considered the most gorgeous review ever staged. His new summer review will open in the Gardens Monday.

"WHITE PEACOCK" FOR CHICAGO

"The White Peacock," with Olga Petrova in the principal role, will open in Chicago early in September. During her stay in Chicago, Mme. Petrova will start working on a new piece which she will present in New York early in January.

NEW SHOWS IN CHICAGO

CHICAGO, June 3.—Continued cool weather is responsible for large attendance at the theatres here. With the addition of two new productions this week and another opening Sunday night, this city is off to a good start for the summer season. The return of "Irene" on Monday, June 5th, to the Studebaker completes the list of new offerings the coming week.

"Liliom" will move over to the Great Northern to make room for "For Goodness Sake" which opens at the Garrick Sunday.

With the addition of Delyle Alda as co-star in "Molly Darling" this show has taken on new life. Jack Osterman is now being featured in all advertising. This is his first production and he has made a smashing big hit.

"Hollywood Follies" at the Playhouse which opened Monday is getting into shape and bids fair to hold on throughout the summer.

"The Hotel Mouse" starring Frances White and Taylor Holmes at the Apollo theatre is doing big business. The show received good notices at the opening last Monday; Frances White coming in for a big share.

Other attractions which appeal to the theatregoer, are: "Just Married" at the La Salle; "Lilies of the Field" at the Powers; Pauline Lord in "Anna Christie" at the Cort; "Lightnin" at the Blackstone and "The O'Brien Girl" at Cohan's Grand.

FORMER ACTRESS DISAPPEARS

POUGHKEEPSIE, N. Y., June 5.—Police here are searching the Hudson River for the body of Mrs. Margaret Corlier, a former actress, of No. 4 East Twelfth street, Brooklyn, who disappeared mysteriously from her stateroom aboard the river boat Poughkeepsie, near Beacon, on Thursday night. A letter found in her stateroom, addressed to Mrs. Ida Brady, of No. 341 Fifty-sixth street, Brooklyn, asked Mrs. Brady to take care of Mrs. Corlier's son, John.

Mrs. Ida Brady, of Brooklyn, stated on Saturday that the missing woman, who was her sister, was forty-eight years old, and lived at the Twelfth street address, where she had been janitress of an apartment house for over a year with her husband and a ten-year-old son. This boy, with Mrs. Corlier had been a member of Gus Edward's company until about a year and a half ago, she said. Frank Corlier, a printer, husband of the missing woman, said that she had disappeared from their home on Decoration Day after acting very strangely. He said he reported her absence on the following day to the police.

"OLD HOMESTEAD" IN FILMS

James Cruze will direct the coming film production of "The Old Homestead," the cast of which will be: Theodore Roberts will play Uncle Josh, the original Denman Thompson role; T. Roy Barnes is to be "Happy Jack," Fritzi Ridgeway is Ann, and the remaining principal parts will be taken by Harrison Ford, Eph Holbrook, George Fawcett, Edward Brady and Ethel Wales.

CHORUS EQUITY MEETS

The annual meeting of the Chorus Equity Association was held on Tuesday of this week at the organization's office on West Fifty-first street. The reports of the year's work of the association and the results of the election of officers was read. Paul Dullzell was elected president and Miss Dorothy Bryant re-elected executive-secretary.

TO TRY TO REOPEN CASE

SAN FRANCISCO, June 5.—The State of Nevada will make an attempt to reopen the Mary Pickford-Owen Moore divorce annulment, according to Attorney General L. G. Fowler, of Nevada, who has arrived in this city. He stated that he would demand an immediate rehearing of the case before the State Supreme Court.

EXTENDS COPYRIGHT PROTECTION

WASHINGTON, D. C., June 5.—A proclamation has been issued by President Harding, through the Department of State, extending the benefits of the Copyright Act of December 18, 1919, to all citizens of Austria. This is the first step to adjust the copyright mix-up affecting plays and books which has resulted from the recent World War. No official action has been taken, however, as yet, in regard to copyright with Germany, Hungary, Russia, Poland and Czecho-Slovakia.

By the provisions of the President's proclamation all plays, books and music written and published and produced by Austrian citizens during wartime are subject to copyright now, whereas before the proclamation was issued this was not the case. A large number of Austrian plays and music compositions which had been bought or pirated during the war for production here are affected by this ruling. However, the proclamation does not work retroactively in regard to the liability of managers who produced these plays for royalties. It will be impossible for an Austrian author or composer to claim legally royalties on any work of his that was produced here up to May 29, the date of the President's proclamation.

The copyright situation as it affects Germany is very much complicated by the fact that a large number of patented articles are alleged to have been pirated by both Germans and Americans during wartime when there was no protection for patented and copyrighted works. It is expected that there will be a great many suits brought over these infringements, and officials of the State Department are trying vainly to see some way out of the muddle that has resulted.

It will probably take another year to clear up the entire foreign copyright situation. The case of Hungary is much the same as that with Germany.

LAWYERS GIVE A SHOW

AKRON, O., June 5.—A three-act farce staged by Akron lawyers was the feature of a dinner given by the Akron Bar Association at the City Club on Saturday night.

A thousand attorneys were present and they wildly applauded as the curtains were drawn back, revealing such notables as "Judge E. Z. Twitch, Judge Rank N. Harsh, Prunous W. Timber, Bob Hinter, Silent Frank Rockhell, Frank Hardly and Warren F. Bellboy" gathered around "Nettie's round table" one noon in 1921.

As the play proceeded other characters were introduced and the names and mannerisms of prominent members of the bench and bar were bared for the amusement of the crowd.

EQUITY SPEECH ON TALKING FILM

At the annual meeting of the Los Angeles Branch of the Actors' Equity Association, to be held in that city this week, a "talking" motion picture of an address delivered by Frank Gillmore, executive secretary of Equity, will be shown. This is the first time that the talking pictures will have been used for this purpose.

The recording of Mr. Gillmore's speech was made by Mr. J. McMahill, of the Phono-Kinema Company, several weeks ago. Mr. McMahill will personally carry the picture to Los Angeles.

MEMORIAL FOR THOMPSON

Friends of the late Frederick Thompson, founder of Luna Park, Coney Island, will unveil a memorial in his honor tomorrow, the third anniversary of his death, in Woodlawn Cemetery. Mr. Thompson's widow has supervised the creation of the memorial on which appear the words: "A poet, a painter, a philosopher, an architect, a kindergarten preacher in toys."

"THE FIRST YEAR" CLOSING

"The First Year," Frank Craven's clever comedy which has been running at the Little Theatre since October 20, 1920, will end its long career at this house in two weeks.

MUSICAL UNION PLANS TO GO INTO COURT FOR REINSTATEMENT

Want Order Compelling American Federation of Labor to Take Union Back in Order and Return Charter Under Which It Operated for Twenty Years

The members of the Musical Mutual Protective Union almost unanimously decided, at a meeting held recently, to apply to the courts, if necessary, for an order compelling the American Federation of Labor to reinstate the union in that body and give it back the charter under which it operated as the New York local of the Federation for over twenty years, until it was revoked last year. The meeting was called by Anthony Mulieri, president of the M. M. P. U., who put the whole matter of procedure up to the members, although he had previously been vested with powers to proceed as he saw fit to have the union reinstated.

At the meeting President Mulieri told the assembled musicians that although the appeal which he had presented at the annual convention of the American Federation of Musicians in Grand Rapids several weeks ago had been heard, the persons in charge of the convention gave him but little leeway. He said that President Weber, of the Federation, and the National Board of Executives had turned down all propositions made to them for the amicable settlement of the present dispute, and that there seemed to be little else to do but take the matter into the courts. He asked the members to decide this point for themselves, however, and they, with but one or two dissenting voices, voted to fight the thing out to the end.

Attorney Louis Kunen, of No. 302 Broadway, has been retained to handle the case for the M. M. P. U.

The M. M. P. U.'s dispute with the American Federation of Musicians dates back to the Spring of 1921, when the local union was expelled and its charter revoked on the grounds that proper attention had not been paid to out-of-town union musicians who came under the jurisdiction of the New York local. The M. M. P. U. officials claim that this expulsion was unfair and illegal, as the union has never yet been tried on these charges.

Some time after the expulsion of the M. M. P. U., the Federation granted another charter to the Associated Musicians of Greater New York, formed for just that purpose, and no musician was allowed to play in New York unless he was a member of that union. One member of the M. M. P. U., Anthony Schirra, brought suit against the Federation, the new local, which is known as Local 802, and others, in the Supreme Court asking for an injunction restraining them from interfering with him obtaining work as a musician. He is said to have been refused admission into Local 802. This suit is still pending in the courts, and its outcome will in a great measure influence the future of the M. M. P. U., since if Schirra is upheld the Federation will not be able to prevent other musicians in New York from obtaining work because they are not members of Local 802.

The great majority of the M. M. P. U. members are also members of Local 802, and most of them congregate in the large assembly hall of the older organization on East Eighty-sixth street, known as the Yorkville Casino, which is owned by the M. M. P. U. Up until last week Local 802 also had its offices in that building, but its members who were not also members of the M. M. P. U. were not allowed to enter the assembly hall, an important privilege, since most of the musicians transact their business and obtain work there. Last week Local 802 opened new offices in the Fisk Building, at Broadway of Fifty-seventh street, where it also has a large assembly hall. The members of the M. M. P. U., however, still congregate in the old place on Eighty-sixth street, and the rooms of Local 802 are practically deserted. On Monday there were at least 2,000 musicians in the M. M. P. U. assembly hall and outside on the streets, but the new hall of Local No. 802 had hardly anyone there at all. The musicians, who are for the most part members of both unions, say that they will stick by the M. M. P. U., and will assemble in the old, customary place. Even those members of Local No. 802 who are not members of the M. M. P. U. and cannot enter its building stand in large groups outside the doors of the old building instead of using the rooms and hall of Local 802. They say that they must transact their business where the business is, and that they will join the M. M. P. U. as soon as they are able.

JUDGMENT FOR AUTO CRASH

Last winter Roscoe Ails, the vaudeville performer, while driving down Broadway late one night in his big automobile, ran into, or was run into, by another auto. Nobody was hurt, but both cars were more or less injured in the mixup. Last week a judgment for $435.41 was filed against Ails by the J. J. Dillon, the owner of the other car, who had sued the actor for damages to his machine in the Seventh District Municipal Court through Attorney Robert Jablin.

SUES FOR LEWIS BAND SERVICES

The Bohemians, Inc., producers of the "Greenwich Village Follies," started suit last week against John F. Lanigan and the Ted Lewis Club, Inc., which is located at Seventh avenue and Fifty-second street, for $1,000 alleged to be due according to agreement for the services of the Ted Lewis Band there. According to the complaint filed in the Third District Court through Attorney William Kaufman, of No. 1482 Broadway, Ted Lewis and his band was under contract exclusively to the Bohemians, Inc., and played in the "Follies," but an agreement was made with Lanigan and the Ted Lewis Club, Inc., whereby the latter was to pay the plaintiff corporation the sum of $250 each week that Ted Lewis played at the cabaret. For the weeks ending February 27, May 1, 8 and 15, it is alleged no part of the money due was paid.

BROADWAY STOCK CLOSES

PHILADELPHIA, June 5.—The stock company experiment at the Broadway Theatre here failed to meet with the reception expected and after a four-week trial closed on Saturday night.

Mae Desmond and Her Players are continuing at the Cross Keys and judging from business will continue throughout the summer. "Smilin' Through" is the play for this week.

LONDON TO SEE BIKE RACES

Albert De Courville, the English producer who brought the "Pins and Needles" revue over, has obtained the authority to promote a six-day bicycle race in London next winter, with most of the American wheel stars to appear in it. The race will probably be held at the Olympia in London.

EDWARD MILLER

Offering a select group of semi-classic songs. Victor Versola, accompanist. Max Hayes, Rep. June 5, Bushwick Theatre, this week.

"HEADS I WIN" COULDN'T OPEN

"Heads I Win," a new play which was scheduled to open at the Earl Carroll Theatre, last Friday night, was at almost the last moment called off, resulting from a disagreement between the play producers and the theatre management and the courts will doubtless be called upon to settle the trouble.

The Amphion Amusement Corporation, of which Harold Burg is president, is the producer of the play. The piece originally was supposed to open at the Carroll theatre on Tuesday, Decoration Day, but it was not in shape and in consequence thereof, the date of the opening was postponed until the following Friday.

Rehearsals of the play were being held in the Carroll Theatre until Thursday night when the opening was called off. E. E. Hoenig, attorney of No. 32 Liberty street, represents the Amphion Amusement Corporation, and when seen by a representative of the CLIPPER, stated that the piece should have opened at the house on Friday as announced, but was prevented by the action of the theatre management. For this, he stated, the producing corporation had instructed him to commence an action at law for damages.

Mr. Hoenig stated that according to agreement the theatre corporation and the producing company the show was to open on Tuesday but if it was not ready a forfeit sum of $1,000 was to be paid to the theatre management. He stated that the show was not ready to open but planned to open on the following Friday and the corporation expected to pay the $1,000 out of the receipts of the show after it opened.

Rehearsals went on, Mr. Hoenig stated, but on Thursday afternoon at about four o'clock a demand for $2,800 was made by the theatre corporation. This amount the producers refused to pay, he stated, and shortly afterward following a conference between the parties, the theatre manager refused to allow the company to continue its rehearsals unless the money was paid.

It was not and the show departed. Since then the members of the cast have kept in touch with each other and express such confidence in the final success of the play that a showing for the piece in the 48th Street theatre is to be given this week in the hope of interesting a house manager who will give the show a chance.

Members of the cast also are said to have told the Carroll people that they would attempt to raise the money among their friends to pay the amount asked for but as they did not own the show, the offer was refused.

Immediately after "Heads I Win" was removed from the sign boards in front of the Carroll, the announcement of "The Pin Wheel", a new show which will open at that house next week, went up.

CHARGE GIRL IS UNDER 16

The Children's Aid Society last week obtained a summons in the 121st Street Magistrate's Court requiring Mrs. Wolpa, the mother of Thelma and Marjorie White, appearing in vaudeville, to appear in that court to prove that Marjorie White is not under age. The society charged that the girl is under sixteen, the legal minimum here for child performers, while Mrs. Wolpa contends that her daughter is over that age. Julius Kendler, of the law firm of Kendler & Goldstein, representing Mrs. Wolpa, appeared in court last week and obtained an adjournment of three weeks in order to enable the White Sisters to fulfill contracted dates out of town during that period.

HERMAN CO. SUES CAFE

Suit was started this week against The Beaux Arts Company, and John Johnitis, the proprietor of the Beaux Arts Cafe for $8,000 damages, alleging breach of verbal contract, by the Al Herman Amusement Co., Inc., Bert Jonas and Sol Bernstein. The plaintiffs produced an all-Russian revue, titled "Igroushki," and installed it in the Beaux Arts Cafe, at Sixth avenue and Fortieth street, several weeks ago, the show playing one week. An eight weeks' contract, at $1,000 a week, is claimed by the defendants, who allege that no part of this was paid.

SEASON OVER, THIRTY-FIVE PLAYS CONTINUE—NEW SHOWS COMING IN

Three New Shows Open on Broadway on Monday Night—Six New Ones Now in Rehearsal Are Expected in Within the Next Few Weeks

Three new attractions opened on Monday night in Broadway theatres, and at least a half dozen more are scheduled to open here during the next two weeks. The official ending of the season does not seem to discourage the producers.

The most important opening was that of the new edition, the sixteenth, of the Ziegfeld "Follies," at the New Amsterdam. The usual distinguished audience that attends the premiere of the "Follies" was present despite the warmth of the evening and the slight rain.

"The Rivals," the revival for one week of Sheridan's comedy by the Players' Club, opened on schedule time to a large audience at the Empire.

Balieff's "Chauve Souris," almost entirely new in programme, opened in its new New York home at the Century Roof Theatre on Monday night. The new show was greeted with the same enthusiastic reception which was accorded the "Chauve Souris" when it opened for the first time on these shores in the Forty-ninth Street Theatre several months ago. The Century Roof Theatre has been entirely redecorated by N. Remisoff in fantastic Russian designs.

There are at least six new plays, musical and dramatic, which are soon to open on Broadway. Some of them are already breaking in out of town and some are in course of preparation.

With the three shows, new and revised, which opened this week, there are still thirty-five legitimate attractions running on Broadway. This number represents a decrease from that of the week before, but, considering the lateness of the season, it shows a willingness on the part of managers to gamble with the weather. From present indications, with the warm days of the early part of this week as a criterion, the plays on Broadway will be greatly decreased very soon. Several are scheduled to leave at the end of this week, and more the week following. While the new plays coming in will make up for some of those leaving it will be but a short time when the attractions on Broadway will number less than a score.

The great majority of the legitimate attractions, at least seventy-five per cent, are listed on the cut-rate ticket agencies, which are aiding them in no small degree to make both ends meet.

TWO BOSTON HOUSES STILL OPEN

BOSTON, June 5.—But two legitimate attractions remain open in Boston this week, three others which had been running dropping out of the fight for the local patronage on Saturday night. The two plays which continue are "The Tavern" and "Sally."

"Smooth as Silk," which had been running at the Selwyn Theatre for seven weeks, faded out of the picture Saturday. "The Last Waltz," at the Wilbur for seven weeks, dropped out of the running, unannounced, last week also, as did "Ladies' Night," which ran for five weeks at the Plymouth."

"The Tavern," with George M. Cohan in the leading role, continues to good business in its fourth week at the Tremont Theatre.

"Sally," now in its seventh week at the Colonial, is still playing to tremendous business.

GRAND OPERA IN PARK

BALTIMORE, Md., June 5.—The opening performance of the De Feo Grand Opera Company at Carlin's Park here was given on Monday night, with "Aida" the attraction. This is the second season of grand opera at Carlin's. The cast included Edith de Lys, Mary Potter, Carlo Milhou, Richard Bonelli, Henry Weldon, Luigi Dalle Molle, G. Marinelli, F. Cingolani, and Mlle. Nanan, the latter being premiere danseuse. There will be a change of bill each night of the week.

SINGER TO DO TWO UNITS

Jack Singer, who formerly produced burlesque shows over the Columbia Circuit, will produce two shows over the Shubert Vaudeville Circuit during the coming season. The added starter is the show which will operate on a franchise held by a representative of the Butler Estate of St. Louis. For the latter unit Ethel Davis has been engaged. Singer also signed sixteen English dancing girls, for one of the units.

DANCER IN STATE BUILDING

ALBANY, N. Y., June 5.—The honor of being the first dancer to perform in the State Educational Building here was given to Margot Ladd, the premiere danseuse of the Ladony Grand Opera Company, which played a concert here last week. The opera company is finishing up a long tour through this part of the State.

BLANCHE SWEET TO MARRY

LOS ANGELES, June 5.—Movie circles were stirred to day by the news that Blanche Sweet, film beauty was betrothed to Marshal Neilan, producer, and that they are to be married some time this month in New York.

Only a few intimate friends are expected to be present at the wedding. The ceremony will be held in a small bungalow on top of the Capitol Theatre.

Miss Sweet, who left for the East today, verified the report before she left. The producer first met Miss Sweet in Biograph pictures. Later when Mr. Neilan became a producer and Miss Sweet became one of the popular stars of the screen, she appeared under his direction. Miss Sweet has lived in retirement for several years following an illness. It is believed that she will return to the screen after her marriage.

ALLEN CREDITORS MEET

MONTREAL, June 5.—Creditors of the Allen Theatre, Ltd., met last week in the offices of E. R. C. Clarkson & Sons and after briefly discussing the position of the company named a committee to take care of their interests.

The committee is composed of representatives of Robert Simpson Co., Ltd., The Ocean Accident and Guarantee Co., the Association of First National Pictures, the Perkins Electric Co., and the Department of Finance of the Dominion of Canada, along with J. W. Bain K. C. and R. Pulkeley.

The committee was given powers in a resolution passed by the meeting, the exact nature of the resolution was not however announced.

No statement regarding the assets and liabilities of the company was made.

"IRISH ROSE" IN PICTURES

"My Wild Irish Rose," famous in play and song form, has been made into a picture by the Vitagraph Co. The film version was adapted from the famous old stage play, "The Shaugraun," by Dion Boucicault. It made its debut at the Drury Lane Theatre, London, in 1876, and since then has been played all over the English speaking world. The plot is an absorbing one; there are spies, informers, "redcoats," Irish colleens, and in addition there are three love stories, three heroes and three heroines.

The cast includes Pat O'Malley, Helen Howard, Maude Emery, Pauline Starke and little Richard Daniels.

"GOING UP" IS CLEVER

BALTIMORE, Md., June 5.—"Going Up," the new all-colored musical potpouri which stars J. Homer Tutt and Salem Whitney, famous as the producers of "The Smarter Set" shows, which opened here at the Douglas Theatre on Monday night, and which is headed for Broadway, is one of the funniest, fastest, snappiest colored shows seen here in some time. The producers have made the most of the talents of the colored performer and have presented a show which does not attempt to become too "society," realizing that the negro is more enjoyable when he is seen as the amusing character that Roy Octavus Cohen has made famous.

The book is concerned with the adventures of two dark-skinned promoters, colored protoypes of Get-Rich-Quick Wallingford, and the equally ebony-hued "goat" whose money they are after. The amusing schemes which the adventurers hatch and the manner in which they are frustrated kept the audiences in gales of laughter. Tutt and Whitney play the flim-flammers and Amon Davis plays the "goat."

There are fifteen girls and thirteen men in the company, and their dancing, singing and jazz-playing is of the best. The most appreciable quality of the entertainment is the remarkable zeal which the performers show; they seem to enjoy themselves every moment they are before the audience.

"Going Up" is booked for Philadelphia next week, Atlantic City the week following, and then will go to New York.

UP STATE BUSINESS GOOD

SYRACUSE, N. Y., June 5.—There is more theatrical entertainment going on in this city this week than in January of this year, although, officially the theatrical season is over with the end of May. Four theatres, presenting stock, vaudeville and drama, are open now, besides many motion picture houses.

At the Wieting Theatre the Westchester Players began their second week of stock on Monday with "The Copperhead." At Keith's Theatre a special bill, made up of players who are Elks and daughters or wives of Elks, is being presented this week. Lillian Walker heads the program. At the Temple a vaudeville bill, headed by Robyn Adair & Co., is being shown. At the Little Theatre, the community venture recently opened, three plays, which won prizes in a contest conducted by local citizens, two of which are by natives of Syracuse, are being presented on Monday and Tuesday. These plays are: "George's Woman," "The Madonna of the Lakes" and "Malthusiasm."

POPULAR PLAYS FOR STOCK CO.

PAWTUCKET, R. I., June 5.—The members of the Pawtucket Community Players who recently finished its first year of existence held a meeting in the Chamber of Commerce Building here on Monday night which was addressed by Samuel Godfrey, of the Albee Stock Company, of Providence. The members of the organization have decided to forego their last year's plan of presenting plays which will uplift the Pawtucket minds, and will bend their efforts next season towards giving presentations of plays which are bound to be more popular with the local citizenry. Plays on the order of George M. Cohan's "Seven Keys to Baldpate" will be presented by the amateur organization.

BIG RECEIPTS FOR MILLER SHOW

The Henry Miller show "La Tendress" produced recently at the Columbia Theatre, San Francisco, has scored a hit of big proportions. The receipts for last week passed the $20,000 mark. Broadway will get a chance to see the production next season.

CHARLES WILSON ILL

Charles D. Wilson, formerly manager of the Dockstader Minstrels, and more recently connected with Gus Hill in a managerial capacity, is ill at the Norwegian Hospital, Brooklyn. He would be pleased to hear from his friends.

FRIARS GIVE A GREAT SHOW

The fastest and funniest shows of the score or more given by the Friars during the past few years was seen in the annual Frolic given at the Manhattan Opera House on Sunday night. The big theatre was crowded and over $14,000 was received from the ticket sale alone.

The fun started immediately after the rise of the curtain at 8:30 and continued unabated until it fell for the final at 11:30.

The show opened with a minstrel first part in which Eddie Cantor, Bernard Granville, Frank Tinney, Harry Kelly, Raymond Hitchcock, Felix Adler, J. C. Nugent and Arthur West were on the ends, with William Collier, Lew Cody, Joe Smiley and John Meehan, as interlocutors. Kelly and his dog did some new tricks, Frank Tinney made a speech, Raymond Hitchcock, Kelly and Adler each told the same gag, but with a different twist and received a score of laughs. Eddie Miller sang "Mandalay" in his usual fine style and Andrew Mack, in an Irish number with a clever dance at the finish, scored. Maurice Diamond got a big hand after his dance solo.

Ted Lewis and his jazz band stopped the show completely and were followed by Joe Weber and Lew Fields, who did their famous choking scene which used to score one of the biggest hits of their old music hall days.

The Hula Hula Maids, a singing and dancing act staged by Jack Mason, headed by Karyl Norman, was one of the hits of the show. The dancing "maids" were Tyler Brooke, Buster Collier, Harry Miller, Richard Keane, Bert Shadow, Jay Gould, Bert Wheeler and Jack Mack.

The second part of the show was opened by the George M. Cohan sketch, "Belle of the Barber's Ball," with a clever cast in which the work of Bernard Granville, Karyl Norman, Solly Ward and Arthur West was exceptional. Joe Laurie, as "Caroline Brown," scored a hit of big proportions with his impersonation of the deserted girl who finds her masquerading sweetheart at the ball.

The Bronx Sisters, Eddie Cantor, Bert Kalmar and Harry Ruby hit a high spot with their comedy impersonations of three little maids.

George M. Cohan, who came from Boston to appear in the Frolic, worked with William Collier in the song and dance reunion, "Together Again." Some new talk got a lot of laughs, especially the bit where Collier said that he overheard two actors talking about Cohan. One said, "He's a good actor and a fair dancer." The dance bit in which Cohan and Collier worked showed plainly that the actor that made the remark about George must have been a dancer himself, for Cohan in spite of the fact that he has done little dancing in years is still the finished terpsichorean artist, and looks, works and acts like a boy.

An Equity reference in which Cohan said "the actors don't like me any more" and Collier followed with the remark, "If you rented a box on the corner and made a talk to actors the cops would have to be called to clear the streets," brought an applause response that shook the house. A song and dance duet in which most of the words were forgotten ended the act to a big and numerous recall.

The piano bugs, Jean Schwartz, Louis Silvers, Milton Ager, George Meyer, George Girschwin, Vincent Yuman and Harry Ruby and Abe Olman, played their respective song hits with a big medley number played on grand pianos.

A dancing finale in which eight dancers displayed their finest steps ended the show. Harry Miller, Tyler Brooke, Maurice Diamond and Bert Shadow did some exceptional work in this.

George M. Cohan intended to produce the show but on account of his Boston engagement enlisted the services of William Collier as director, whom he publicly thanked for his fine work in putting on the "Frolic." Louis Silver, who conducted the orchestra, handled rehearsals and contributed practically all of his time during the past two weeks in getting the show on, was also thanked.

Eddie Cantor was the most enthusiastic worker in the show and from the moment it started until the close worked as hard as if it was his own production.

RADIO CRAZE APPEARS TO HAVE REACHED PEAK AND IS RECEDING

Fear That Amusements Will Suffer Is Disappearing and Broadcasting Stations Are Worried Over Where Revenue Is Coming From—Operating Cost Mounting Fast

The radio craze, which, in the opinion of many persons of experience in the theatrical business, threatens to cut into the receipts of commercialized entertainment, has apparently reached its climax and is now confronted with the natural results of mushroom growth. Spreading like wildfire all over the country the radio idea has obtained a strong hold on hundreds of thousands of people, but little attention has been paid to the essential features of it, those which concern the payment for the supplying of the entertainments which are broadcasted by the numerous stations throughout the country. Not only has the first novelty of the thing worn off, as was to be expected, but the large companies which are at present maintaining the broadcasting stations are wondering where they are going to collect for the cost of them.

The companies which are supplying the entertainment which is wafted out every night in the air for untold thousands of listeners are finding it a costly proposition. Where at first artists and entertainers were attracted by the uniqueness of the idea and proferred their service for no other remuneration than the vague opportunity of free publicity they are now demanding, and justly so, to be paid for the efforts. The music publishers, whose products on which they spend thousands of dollars to float, make up a large portion of the radio entertainments, are looking to the companies doing the broadcasting for some reasonable monetary return. The radio companies, at least those involved in the broadcasting are perfectly aware of the logical and legal right of the publishers to demand payment for the use of their wares, but are forced by the conditions which have arisen to look for some feasible method of distributing this added expense besides that of payment for the artists.

When the radio craze first started there were but a few companies manufacturing the apparatus which is now almost as common as the phonographs. These companies, in order to sell their products, offered the broadcasted entertainment which was asserted to be, and is, at the tap of every amateur radio operator. Soon, with the great rise in the popularity of the radio, scores and even hundreds of other companies began to spring up selling completed receiving outfits or parts which could be easily assembled by the novice. From these sales the concerns doing the broadcasting receive no return whatsoever, yet they must continue the very broadcasting without which the competing manufacturer's products would be absolutely worthless.

There seems to be no reasonable method or system by which the whole thing may be adjusted so that each person benefiting by the radio entertainments will pay a part of the cost of broadcasting. Coupled with the obvious falling off in the craze this development may soon mean that the radio will soon figure not at all in competition to the theatrical industry.

When the phonograph first appeared on the market many years ago the conditions which arose were somewhat along the same lines as those which confront the radio industry. The phonograph companies at first paid nothing at all for the music they reproduced, nor for the singers and artists who sang or talked into the recording apparatus. Soon, however, the artists began to demand remuneration for their services, and the publishers and writers of songs did likewise. The artists got their pay and the publishers and songwriters got theirs, too, but the phonograph companies were selling something and they could tack on enough more to the cost of their records to cover all expenditures. The radio broadcasters, however, are selling nothing tangible; service, for an unknown consumer, is their product, and they have no way to collect for the cost of it.

The subject of radio was one of the principal things under discussion on Monday at the National Conference of the Music Industries of America at the Hotel Commodore. The most of the 2,500 delegates to this convention gave it as their opinion that the radio craze was not harmfully affecting their businesses. The question of payment by the radio broadcasting companies for the use of copyrighted publications was brought up, the general counsel for the association stating that the whole matter hinged upon whether the broadcasting companies could be forced to pay for the use of music when they received no payment for their service.

Copyright attorneys have stated that the broadcasting of copyrighted music is a performance for profit and comes under the law which permits the collection of a fee.

KEITH'S MONTREAL CLOSED

MONTREAL, June 5.—The New Princess Theatre closed its season of vaudville last night until September, when the house will be reopened. The theatre was a week stand, booked out of the Keith Vaudeville Exchange by Joe Aloz.

NEW WAGE SCALE FOR MUSICIANS

Local 802, Associated Musicians of Greater New York, whose charter in the American Federation of Musicians replaced that of the expelled Musical Mutual Protective Union, issued a new scale of wage rates for members playing regular and extra engagements in combination, and motion picture theatres in New York last week. These prices are lower than those formerly in use.

In the combination houses—those playing vaudeville and pictures—the price for two Sunday shows, $15, remains the same, but rehearsals, which heretofore have been paid for at the rate of $2 an hour, will be free.

In the motion picture theatres the new prices for extra men engaged to increase the orchestras for two or three days are: In the houses with admission prices of 25 cents or under, in which the men are paid $47 a week, the extra men are to receive $5 per performance; in the houses charging up to 50 cents admission, in which the regular men are paid $52 a week, the extra men will get $7 a show; in the highest class picture houses, such as the Rialto or Capitol, in which the regular men are paid $65 a week, the price per performance for extra men is $9. Previous to the making of the new, reduced prices, extra men were paid $9 per show, no matter what class of picture house they played in.

Local 802, which had occupied offices in the building of the Musical Mutual Protective Association on East Eighty-sixth street since it was formed last year, moved into new quarters in the Fisk Building, Broadway and Fifty-seventh street, last week. The offices there are on the second floor and are connected with an assembly hall for the use of the members.

The lowering of prices for musicians is looked upon with much interest in theatrical circles.

DONNA DARLING AND CO.
with MURRY WALKER, assisted by JACK FINNEY
Closing at Proctor's 58th Street Theatre after a most successful season.
Five weeks' vacation on the Great Lakes. Oh Boy!

MOROSCO STOCK OPENS JUNE 18

Oliver Morosco left New York Saturday afternoon for San Francisco, to start rehearsals for the Oliver Morosco Musical Comedy Stock Company, which will open at the Casino Theatre in that city on June 18. The company will remain at the Casino until Labor Day, and will then come East. The opening attraction will be "So Long Letty," and the second week the company will present "Canary Cottage." The company will also try out several new productions during its stay at the theatre, some of which may be produced here next season.

Many members of the cast have been engaged through the office of Leslie Morosco, brother of Oliver. Those who were engaged here, and left for the Coast on Monday, include: Frank Devoe, Jimmy Dunn, Oakes and DeLour, Eva Clark, Virginia Leach and Herbert Hoey. Harry James will be musical director.

NEW SHOW FOR CARROLL

Michio Itow's "Pin Wheel," which is being presented by Richard G. Herndon, will open at the Earl Carroll Theatre, on Monday, June 12.

This is a kaleidoscopic revue, and is the first entertainment of its kind to be presented on Broadway, in as much as it will be a cosmopolitan colony, with eighteen nationalities being represented. There will be thirty scenes in which will be offered Jazz, Ballet, One act sketches, Toe dancing, Pantomine, extemporanious effects, and special musical settings.

The entire production has been staged under the personal direction of Richard G. Herndon and Michio Itow.

The cast will include: Anita Enters, Rosalind Fuller, Margaret Pettit, Louise Riley, Felicia Sorel, Hazel Wright, Senia Gluckhoff, Zoltan Hecht, Yugi Itow, Sarat Lahiri, and Yasushi Wuriu.

RUSSIAN ARTISTS SUE

Thirteen artists who played in the Russian revue "Igroushki" at the Beaux Arts Cafe last week filed suits against the Al Herman Amusements, Inc., of No. 245 West Forty-seventh street, for salaries aggregating $429. The salaries sued for, which range from $27 to $50 each, are alleged to be due for performances played from May 8 to May 14, at the Beaux Arts. The Russian revue stayed but a short time at this place, another show replacing it after a week or so. The performers who sued for salaries are: Angelino Soriero, Stanley Goodrich, Molostroff Oganoff, Ettienne Barone, Michael Bessaraboff, Leon Frenkin, Elizabeth Frenkin, La Verne De Marr, Krug Coff Rustanoff, Marcelino Fernandez, Violet Weller, Juan Casanova and Alexander Sashko.

ACTRESS SUES FOR FALL

Doris Cameron, an actress, last week brought suit against H. Robert Law, the scenery builder, for $1,000 damages for injuries alleged to have been received at his studios through the negligence of himself and his employees. Suit was filed in the Third District Municipal Court through Attorney Harry J. Halperin, of No. 501 Fifth Avenue. Miss Cameron is alleged to have been injured by a fall in Law's studios to the extent that she had to remain in bed for some time.

KITTY GORDON—HOSTESS

Kitty Gordon, she of the silent and the speaking stage, will open a four-week engagement at the Rainbow Gardens, Chicago, on July 3rd. Miss Gordon will act as hostess at the pleasure resort and will receive $2,000 per week for her services. At the conclusion of the engagement Miss Gordon will again enter motion pictures. She has already had several offers to appear before the camera, but it is expected that she will sign contracts with the Goldwyn people.

"SHOOT" IS NEW COMEDY

The Inter-Theatre-Arts Inc., will on June 7, 8, and 9, present a new comedy called "Shoot," by Harry Wagstaff Gribble, at the MacDowell Gallery on West 55th St.

VAUDEVILLE

WEEK TO WEEK BOOKINGS UP TO AUGUST

ROUTES WON'T START BEFORE

While the B. F. Keith Vaudeville Exchange has begun work on the routing of acts for next season, few, if any acts, are being given any consecutive number of weeks up to August, the policy being to book all houses on the circuit, particularly those out of New York City, on a week to week basis, until the start of next season, when it is expected that business will take a boom. The route sheet furnished to theatrical papers for publication each week includes only the New York houses, and those in Philadelphia and Portland, Me., the future of the other houses, as to being kept open during the Summer, being doubtful, and are omitted from the list.

The entire Delmar circuit, and others towards the South, are being booked from week to week, the acts being furnished for the next jump on the circuit from the town within a day's jump of the city, Baltimore, Atlanta, Baton Rouge, Birmingham, Louisville, and Mobile are all included in the week-to-week policy of bookings now being held in force.

In the North, outside of New York, where the decision had been reached several weeks ago to book from week to week, as announced in THE CLIPPER, Boston, Syracuse, Detroit, Cleveland, and Washington are being booked only a week in advance. Most of the Keith houses in Canada have already been closed for the Summer, including those in Toronto and in Montreal. Buffalo was closed last week, and others which have been closed during the past month include Lowell, Cincinnati, Rochester and Indianapolis.

The routing of acts, as stated before, is now being done for next season, all the routes being issued now beginning in August, and not before. Some of the acts which have secured routes during the past week, include Harry J. Conley (a two year route of Keith and Orpheum circuits), Harry and Anna Seymour, Henry Santrey and Band, Redmond and Wells, Barrett and Cuneen, Bailey and Cowan, "Stars of Yesterday," Bobby Pandour Troupe, Jessie Busley, Claude and Fannie Usher, Dave Roth, Mildred Harris, Hyams and McIntyre, Jean Granese, Lillian Leitzel, Moran and Mack, Signor Friscoe, Bernard and Garry, Val and Ernie Stanton, Karyl Norman, "The Creole Fashion Plate," Ruth Budd, and several others.

Many acts are voluntarily accepting cuts in salaries for next season, and these acts are being given the preference in routing. Orders have been given to all artists' representatives, bookers, and managers to secure acts at low salaries as possible.

CALIFORNIA TRIO SIGNS

The California Trio, who were with "Blutch" Cooper's "Folly Town" during the past season, and who are at present appearing at the College Inn, Coney Island, have been placed under contract by Barney Gerard to appear in one of his Shubert vaudeville units next season.

FISCHER GOING TO COAST

Edward Fischer, who is at present managing the New York office of the Pantages Circuit, will return to his home in Seattle as soon as Eddie Millen arrives in New York to take charge of the Pantages affairs here.

GORDON AND RAY SPLIT

Gordon and Ray have split their act, Harry Gordon will join Bob Yates.

NEW POLICY FOR COLUMBIA

The Columbia Theatre in Far Rockaway will play vaudeville on Thursday, Friday, Saturday and Sunday, instead of opening with vaudeville on Friday, beginning June 8th. The house will play pictures during the first half of the week.

Last season the house had played vaudeville during both the first and second halves of the week, changing its programme on Mondays and Thursdays. In Winter its policy was changed to motion pictures during the first four days of the week, and vaudeville on Fridays, Saturdays and Sundays.

The new policy, which goes into effect this Thursday when vaudeville will be played for an entire last half, will be in effect all Summer, it is understood. Danny Simmons will continue to book the house.

ANNUAL KEITH BALL GAME FRIDAY

The annual baseball game between the married men and the single men of the B. F. Keith Vaudeville Exchange will be played Friday, June 9, at the Recreation Park ball grounds in Long Island City. Jack Dempsey will act as captain of the married men's team, while his brother, Paul Dempsey, will officiate as captain of the bachelors. The married men's team has been strengthened during the past year by the acquisition of several of the best players of the single men's, through their becoming benedicts. It is stated that the bachelors intend to register a protest against certain players of the opposition team on the grounds that they have not been active in their profession during the past year, and others have separations pending.

DEVOE AND HOSFORD SPLIT

Devoe and Hosford, who have been playing vaudeville dates over the Keith circuit during the past season, dissolved partnership last Sunday night, when the act closed its engagement at Keith's Riverside Theatre. Frank Devoe left New York on Monday, for San Francisco, where he has accepted an engagement as principal comedian in the Oliver Morosco Musical Comedy Stock Company, which will play at the Casino Theatre, at that city.

LEW HILTON ILL

Lew Hilton, well known vaudeville and burlesque comedian, was compelled to retire from the bill at the American Theatre the last half of last week, due to a nervous breakdown. Hilton and his partner Harry Young were replaced by Senator Murphy. Some time ago Hilton invested a large amount of money in a business venture which proved a failure. This worried him, and it is believed that it is the cause of his present illness.

MADDOCK HAS NEW REVUE

C. B. Maddock is now rehearsing a new vaudeville production to be known as "Cellmates," and which will open in two weeks on the Poli time. William Kennedy and Jack Monday have been engaged as principals in the act and will be featured in a cast of eleven. "Cellmates" is the first vaudeville production which Maddock has done in two seasons, the last being "Bubbles."

PUBLIC "CLOWN NIGHT" JUNE 18

The public "Clown Night" scheduled for the Colonial Theatre on June 11th has been definitely set for June 18th, at that theatre. The performance will be held on that Sunday evening for the benefit of the N. V. A. Post of the American Legion. The chief clown of all the "clown nights" held at the club during the past year, will appear in a bit which he is to stage.

KEITH MGRS. TO PUT ON NOVELTIES

BIG PRIZE FOR WINNER

Beginning Monday, June 12, "Greater New York Competition Week," will be held in all the Keith, Moss and Proctor houses. All the managers of the New York theatres affliated with the Keith organization will compete with one another in presenting a bill containing the most novelties conceived by themselves.

The winner of the competition, which is to be judged by the amount of interest taken in the house, and the success achieved in business by that house for the week, will be given a prize of five hundred dollars in cash. Second and third prizes will also be awarded.

CONTESTS AT HAMILTON

B. F. Keith's Hamilton is the latest house in which contests of various sorts have been installed on different days of the week in order to attract business. A dance contest was held last Thursday evening for amateurs, and will be held every Thursday evening. On Saturday afternoons "old-fashioned picnics" are to be held, beginning this week. Monday night of this week had the first of the "do as you please" nights, or "opportunity" nights, which are to be held every Monday evening. These contests will be held only while the house is under a split week policy and will be ended when the house resumes its full week policy in September. They will be held under the direction of Harold Eldridge.

FOX GIVES UP ALBERMARLE

Fox's Albermarle Theatre in Brooklyn was closed last Wednesday, May 31, after a year and a half under the Fox direction. The Fox organization has given up the theatre entirely, the lease reverting to the original owners of the theatre.

The house, which is a block or so away from B. S. Moss' Flatbush theatre, had been a losing proposition since it was opened. It originally played a policy of vaudeville and motion pictures, playing five acts each half of the week. When this policy was found to be a loss, a policy of feature pictures only was adopted. This also has proved unsuccessful. It is estimated that Fox has lost over $125,000 on the Albermarle since he had the house.

PARMELEE IS STATE MANAGER

BUFFALO, N. Y., June 5.—Stuart Parmelee, formerly assistant manager of Loew's State Theatre, at this city, has been appointed manager of the Capitol Theatre, here. The Capitol is owned and controlled by the South Park Amusement Company, and plays vaudeville and pictures.

BARON IN DANCE ACT

Baron Arsenian, society dancer, assisted by Frances Aldrich, the Boston dancer with the Westminster Orchestra are making their vaudeville debut at Keith's Boston theatre. They are presenting a unique dance revue which is scoring a big hit and will doubtless be seen in other houses on the Keith circuit.

VAUDEVILLE OUT OF GLOVE

GLOVERSVILLE, N. Y., June 5.—The Glove Theatre, at this city, has discontinued playing vaudeville for the summer months. The Glove vaudeville was booked by the Keith office, who will resume booking the house the latter part of August.

GOLF TOURNAMENT THIS WEEK

The annual Keith-Orpheum Golf Tournament will be held this year on June 7th, 14th and 28th, at the Mount Vernon Country Club course. Over forty contestants, affiliated with the B. F. Keith Circuit and the Orpheum Circuit, will participate in the tournament, the prizes for which are offered by each circuit.

The tournament was not held last year, and up to late last week was slated for omission this year also. This was due to the fact that it was thought that the N. V. A. Golf Tournament could replace it and that bookers and managers could be eligible in that contest. After some discussion it was decided to hold both tournaments this year.

N. V. A. COMPLAINTS

Bert Leighton has complained against Paul Gerard Smith, stating that the latter is putting out an act entitled, "Apple Sauce," which title he has been using for some time.

Loney Haskell has filed a complaint against Bert Walton, claiming Walton is infringing on his "Morvitch" gag.

James Thornton has lodged a complaint against Al Herman, alleging that Herman has infringed on his material, particularly his "hams can be cured" gag.

Senator Murphy has filed a complaint against Ford, claiming the latter is infringing on the title, "Senator."

THEATRE KIDS GIVE PARTY

Elizabeth Kennedy and Milton Berle, the juvenile performers who have been seen on the Keith circuit, entertained groups of children living in their local neighborhoods, at a unique May party held last Saturday at the North Meadows, Central Park. Other theatrical children who attended as special guests were the Roth Kids, the Darling Twins, and Kelly, Kenton and Crompton. The Keith Boys Band led the paraders, and supplied the incidental music.

TAB SHOW SCORES

LANCASTER, Pa., June 5.—The Roger Gray Entertainers, a tabloid company, played at the local Keith vaudeville house all last week to good business. There are seventeen people in the company. This week the tab. is playing Shenandoah and next week Hazleton will be played. No other vaudeville acts are used with the show.

N. V. A. SETTLEMENTS

The complaint of Tommy Jones against Willie Higgie has been settled. Higgie, who had a script which belonged to Jones, returned it.

The complaint of Mack and Lane against Hall and Dexter for infringing on the title, "What's It all About," has been settled. Hall and Dexter have changed the title of their act to "I'll Kill Him."

NEW THEATRE FOR JAMESTOWN

JAMESTOWN, N. Y., June 5.—A new theatre is being erected at Third and Spring streets, this city, by the Mozart Amusement Company. The new house will cost approximately $200,000, and will play vaudeville and pictures.

SHEA'S BUFFALO CLOSES

BUFFALO, N. Y., June 5.—Shea's Theatre here closed its vaudeville season on Saturday night, June 3rd. It will reopen in September. The house played a full week stand, booked by Joe Aloz of the Keith Vaudeville Exchange.

GORDON AND FORD SAILING

Bert Gordon and Gene Ford, last seen here in George White's "Scandals," will sail for England on June 14th. They will play six weeks in the music halls there.

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

The Monday afternoon audience showed more interest in the show than in any other presented in some time. They liberally applauded their approval of those who pleased, giving fresh inspiration to each act that appeared.

Van Horn and Inez in "Sixty Turns a Minute" opened the show with a fast skating exhibition, featuring their original neck spin which brought the act to a great finale.

In the second spot, Officer Vokes and Don, assisted by Miss Bobbie Butler, united in displaying the remarkable talent of the Leon Errol of dogdom, who is none other than Don. After Officer Vokes delivers his monologue, Don comes on as a drunk and does it to perfection.

In "An Unusual Occurrence," William and Joe Mandel gathered their usual numbers of laughs with their burlesque of an acrobatic and handbalancing team. While their comedy is alleged amateur stuff they are capable of doing legitimate stunts also which they do before the act is over.

Dolly Kay, with Phil Phillips at the piano, went over strong, to the extent of all but stopping the show. With one possible exception her selection of songs were good, and when the phonograph record star left the audience wanted more of her stuff. Miss Kay succeeds in putting her song over with a certain syncopation not attained by every singer of her type.

The first half was closed by Francis X. Bushman and Beverly Bayne in "Poor Rich Man," a satirical comedy by Edwin Burke which is the vehicle they have been using for some time. In the cast with the above mentioned are Louis Alberni and William Whitecar, as the secretary, who does some clever acting. Being a "satirical comedy" of course the main character and parts of the piece are impossible. However the sketch is fairly well staged, written and executed. The efforts of the principals were sincere and they tried hard to prove what a rotter a rich man can be. The act is also productive of several good laughs.

The second half was opened by Ruth Budd, who has a tricky little act and is actually an acrobat who carries a pianist and does not meddle around either extreme of the bill she plays on. The entire offering is cute, the first part being song and dance affair, but the piece de resistance of course is her work on the rings and rope. After announcing that the folks would "soon see more of her" she made good her promise. Miss Budd received a bouquet of flowers and also had the show close to the stopping point.

Harry Fox, with Beatrice Curtis in a skit by William Collier and himself, entitled "Interruptions," managed to corral numerous laughs and showed a decided improvement in his comedian qualities. Miss Curtis has also greatly improved in her work as well, as well as making a still prettier appearance than when we last caught the act. The style of stuff put over by Fox went over very well, better than at any other time to our knowledge, and the Monday afternoon audience took kindly to the offering.

Pat Rooney and Marion Bent, with Ted and Kathryn Andrews, the Kings of Harmony Orchestra and several pretty girls in "Rings of Smoke," by Edgar Allan Woolf; lyrics and music by Cliff Hess and Joseph Santley, closed the show with a musical revue that runs about half the time of some Broadway musical comedies, but is twice as entertaining. The act is practically the same that they did before going into the show, "Love Birds." The nimble footed Pat danced his famous steps and added a few new ones for good measure. His comedy is delightfully done, and with a minimum amount of effort. In any other position on the bill the act would probably be credited with stopping the show easily. M. H. S.

NEW BRIGHTON

The bill here this week is very unusual from the average run of vaudeville shows, as they have been playing during the past year, inasmuch as there is only one act out of eight which contains any dancing to speak of, and this act is placed in the closing spot. The show seems to prove that the public isn't quite as dance crazy as a lot of vaudeville layouts would lead us to believe, for even though Monday afternoon's attendance numbered less than one hundred and fifty the audience was enthusiastic in its applause for practically every act on the bill.

The one dance act mentioned is Ona Munson and her "Manly Revue," which contains not only dancing but singing specialties, and ensemble numbers of merit. As far as ability goes the boys are all clever, and even top the dainty little Miss Munson, who wins on her personality and looks. The tan coats worn by the boys on Monday afternoon in the opening number could stand pressing as could the grey checked trousers of a few in the second number.

One could say that the Watson Sisters did dancing if one were inclined to call Kitty's posing, and Fanny's jumping around, bit of terpsichorean art. At that, Fanny did a mean routine of tap-work despite her weight, and Kitty's posing is pleasing. (Alliteration unintentionable.) The girls were on just before the manly review, holding the next to closing spot and getting laughs with the old material as well as the new, of which the girls have injected a little. Sometimes we wish the audience wouldn't laugh at the old material so the girls would be compelled to get new lines and bits altogether.

And speaking of laughs, Herb Williams and Hilda Wolfus closed the first half of the show, getting as good results out of the small gathering as anyone could hope to get out of a capacity audience. Williams has a new bit after the finish of the act in which a "plant" threw an old cabbage at him when he started to make a speech. The vegetable was well directed and caught Williams squarely on the nose. It was a minute shriek of laughter. The bit with two plants singing different tunes, while Williams played two different ones and sang another at the same time, with Miss Wolfus singing an entirely different number, and to top off all this the orchestra plays a different number, is one of the funniest to be seen.

Charles Harrison and Sylvia Dakin, assisted by Billy Hogue, have a fairly good offering inasmuch as it entertains, and the trio are likeable. It lacks punch, however, towards the finish, and doesn't seem to live up to the promise which the opening gives of being a really good act. Either there's too much satire or the satire isn't done strongly enough.

Burke and Durkin have been reviewed any number of times in these columns and praised each time. All that has been said can be repeated. This pair, with their clean personalities, scored their usual hit.

The Runaway Four held the third spot with a comedy acrobatic offering, the latter part being responsible for the success of the act. Evangeline and Kathleen Murray were on second with a pleasing cycle of songs rendered in good harmony. The girls are attractive, and although they make no changes during the act their gowns look pretty. At that one change wouldn't do any harm to the offering.

Barbette, who does a very good female impersonation, went over with a bang in the opening spot with some sensational work on the iron rings, wire and trapeze. His frock is cut a little too low in the front. G. J. H.

RIVERSIDE

A good variety show at this house this week, laid out well, and on Monday evening played without a hitch. Business was off and undoubtedly will continue so through the hot weeks.

Peggy Wood holds top billing, closing before intermission with a song revue. The act moves faster now than it did when the writer caught it as new several weeks ago. The four "buddies" have evidently taken the writer's suggestion about changing the full dress suits for dinner jackets and have thus improved their appearance one hundred per cent. They move more gracefully now, in fact, act like an entirely new quartette in comparison to the manner in which they performed when the act was new. Harold Levy is billed as being at the piano. Miss Wood offers several different types of song, scoring with all, but biggest in the waltz ballad numbers best suited to her. The four boys sing very well, their voices blending nicely in harmony.

Valda held the opening spot with a dance offering of rare merit for an opener. The little girl is pretty and works hard, showing plenty of ability. The pianist is a nice looking chap and gives a good account of himself in a solo.

Crafts and Haley were a solid hit in the second spot. These two boys have almost everything needed for a successful big time act, and will be heard from very shortly in spots better than the deuce. They make dandy appearances, have voices that hit home, and deliver comedy bits with great success.

The Four Readings followed them with their acrobatic offering and almost stopped the show with their final "slide-to-a-hand-stand stunt. The rest of the work is fully as sensational, and they display excellent showmanship in the manner in which they put every stunt across.

Blackface Eddie Ross is evidently a favorite here, for not only was he given a big reception on his entrance, but they seemed to eat up everything he gave them, and then howled for more. His monologue was given laughs every time he wanted a laugh, and his banjo work treated royally.

It might be well to mention Julius Lenzberg and his orchestra as part of the program, not only because they play a selection during intermission, but because of the manner in which those selections are arranged. For this week Lenzberg is doing "Three O'Clock in the Morning" with an arrangement which is as good as any to be heard if not better.

Moody and Duncan, billed as "Opera and Jazz, Inc.," do a sister act which with a little improvement in spots, would really be worthy of the spot they held, opening after intermission. One of them has the makings of a good eccentric comedian, and also sings "Blues" well, but needs better material for the comedy.

Elsa Ryan, with "Peg for Short," in which she is supported by Edmund Soraghum, kept the audience laughing all through the act. As this is only the second time the writer has had the pleasure of seeing this act, we don't know whether the finish is really supposed to consist of the curtain being stuck while coming down, during which time Miss Ryan keeps chattering away, with remarks about it as though they were ad lib or whether it's just a coincidence that it happened each time the writer saw the act. However, it seems to be a funny bit, and ends the act unusually.

Yorke and King held the closing spot, doing "The Old Family Tintype" act. Their make-up is great, and the dialogue full of laughs. They held them in to several bows. G. J. H.

81st STREET

The balmy weather was mostly responsible for the lightest attendance of the season, on a Monday afternoon. The show was good in spots, and the audience on more than one occasion, showed their disapproval by not applauding.

The show opened with Gordon Wilde and Co., consisting of a daughter and Mr. and Mrs. Wilde who have an act which stands out in their particular line. The shadowgraph work of all three was excellent in every respect, especially the manipulation of the two monkeys, by Mr. Wilde. The Miss is quite talented in the singing department, and rendered a little ditty that was well delivered, and Mrs. Wilde lends much to the offering. The elder Wilde was severely handicapped with a cold, but that did not hinder him from delivering two or three gags that saw service a decade ago. However, the silhouette effects made up for this deficiency.

Val Harris & Co., offered an act in which Harris portrays the "Rube" character, and Miss Juanita Cunningham, the city girl. The act is played before a rural drop, and although there are many possibilities in the sketch, the principals are sadly in need of material that contains at least one sure-fire laugh. As the offering now stands there is little to recommend, but there is a world of room for improvement as to "gags." Both are clever, but with their present routine, can not expect to go very far. Miss Cunningham has a nice voice, but could improve same by proper enunciation. They did not do so well.

Arnaut Brothers presented their familiar acrobatic, musical and whistling specialties that caused a cheerful round of applause. A new set for the opening, in which they make their entrance in a row-boat is an addition to the always pleasing offering.

Davis and Darnell could be viewed fourteen shows each week, and would not become tiresome, as their work is par excellence. "Birdseed" is the title of the offering, and there are so many "wows" in the running of the piece that the spectators were sorry indeed when they departed. Frank Davis is a comedian who knows when and where to place a punch, and he accomplishes what he goes after, due to his expert delivery, pleasing personality, and happy idea as to comedy and its full value. Adele Darnell is sweet to look upon, and she more than "gives assistance" to the clever Davis. The audience laughed aloud and long at the duo and when they concluded gave them applause that would encourage any headline act.

Val and Ernie Stanton, received an ovation when they entered, but it must be said in all truthfulness, that their first five minutes were spent in silence, as far as the audience was concerned. The reason for the audience not responding to their gags and cross-fire material, was because it contains little or no humor, and all of the "business" has not been changed in seasons and was too familiar to those in front. Val and Ernie gazed in amazement at each other wondering why the laughs were not forthcoming. However, after this, when they played the mouth organ and small guitar, the audience warmed up to them and relished everything that was handed out. The Stanton Boys are clever but they must not lose sight of the fact that the "people" must have something new occasionally. When they concluded, sincere applause was in evidence and they encored twice.

Billy Sharp's Revue consists of five men and four girls (including Sharp). Imitations and impersonations of stage celebrities was delivered in a convincing manner, terminating with a splendid array of stepping by Billy. The act is well framed, and scored a huge hit, due mostly to the wonderful dancing of the star. J. J. D.

VAUDEVILLE

FIFTH AVENUE

Monroe and Grant, two men, opened the show. The boys come on in a prop automobile truck which proved to be a trampoline. They do some good work on the trampoline, but their comedy is weak, and could be removed from the act without being missed. Two bows let them away quietly.

Dixie Hamilton, adorned in a neat black gown, opened with a special introductory number that gave way to a popular "Dixie" song, which was followed by a tough number. A popular "blues" number followed and for a demanded encore she sang another "blues" song. This girl stopped the show cold on number two, and was the only act on the bill that had the honor of tying up the entertainment at the Monday matinee. She is quite clever and delivers her numbers in good style, particularly her "blues" song, and as a delineator of this type song Miss Hamilton can hold her own on any bill. Another encore at this show would have been appreciated by all present.

Hamilton and Barnes came next. The man opened with some talk that brought the woman on and they went into some dialogue that is bright and snappy, some of it being over the heads of the audience. The crying bit and the business done by the woman with the watch is up to the minute, but they seemed to slow down at the finish of the act and this hurt it considerably. The act got two legitimate bows, but forced the curtain speech. With a punch finish the act should have stopped the show.

Mulligan and Mulligan was none other than DeHaven and Nice. The prop name was a joke as everybody seemed to know them. They are assisted by a straight man in the offering, which they have entitled "Follies of 1776." They did their balloon dance and Gladiator dance, adding a South Sea Island dance for a finale. This and the talk used at the finish slowed the act up. The straight man was not as aggressive as he might have been, but then perhaps the weather affected him.

Holmes and Wells, assisted by a male pianist, offered "Lilacs." The two boys opened the act with a bit of patter during which we learn they are both in love with the same girl. She came on and sang a number about lilacs, which was followed by some more chatter between the boys, giving her a chance to make a change to an old fashioned wedding costume and came back to sing an old fashioned number. One of the boys (the vocalist), then goes into a supposed dream where he sees the little lady as a vampire. The little lady does another number in a short soubrette costume, and at the finish of this number, we are given to understand that the entire affair was a rehearsal. A song and dance by the man and woman closed the act to a fair hand.

Al K. Hall and Company, presented "The Sap," a real good hokum act. Hall has cut the act down considerably since the writer last saw it. Opening with the "hold-up bit," between Hall and his male assistant, they went into a "flirting bit," which brought the two women on. After this songs and dances followed. Hall besides being a good comic, certainly can dance, and his wooden shoe dancing brought him plenty of applause. The "tough dance" with the girl is cleverly staged. The straight man puts over a number in good voice, and makes a good appearance from the front.

Hickey Brothers had it hard following hokum and trying and trying to sell hokum. They worked hard to get their material over but it missed at this show. Their mind-reading bit is clever, and their dancing up to the standard.

Fridkin, Jr., and Rhoda, in a cycle of dances closed the show. This act was practically ruined by the orchestra not being able to keep in tempo with them. They are clever dancers, and got away to a good share of applause. S. H. M.

AMERICAN ROOF

Ernesto opened the show. This chap started off with a song number, accompanying himself on a guitar. Following this he went into a good routine of muscle dislocation and an exhibition of physical culture. His singing did not amount to very much but his physical work was well done.

Evans and Massart, a man and woman, opened with a number attired in bell-boy uniforms that gave way to a double dance. A single dance by the man gave the woman a chance to make a change and she returned in a neat black gown for a number and dance. The number she sang in fair voice but the dance was up to the standard, her back kicks being meritorious. The man comes back in a harlequin costume for a wing dance, with the woman joining him in a similar costume for a double dance. This is a good number two man and woman offering, and they got all they could expect at the Monday night performance.

The Wyoming Trio, two men and a woman, in a special setting, opened with a number sang in harmony, which gave way to a bit of chatter, followed by some good rope swinging, one of the boys swinging three and five ropes at one time. A ballad sang by the woman who has not much of a voice went fairly well. The whip snapping was delivered in clever fashion. They closed with a harmony number. These people are not much on singing, but they can swing ropes and snap whips. One forgets about the voices when one watches the other points in the act. They did fairly well.

Billy Schoen came next. This man appeared in an oriental turban and a long cigarette holder, and opened his act with a parody on the "Sheik." Following this he went into a burlesque on mental telepathy, during the rendition of which he told several gags and stories. This boy certainly has a good memory and deserves credit for being able to remember some of the oldest gags in the world. That one about the "Priest knowing more than the Rabbi," and the "Ford" gag are perhaps as old as he is, and the speech about being born in the neighborhood Al Reeves pulled when he did a vaudeville act on the Bowery.

Cassler and Beasley Twins closed the first half of the show with a melange of melody. Dan Cassler is an excellent pianist, and the girls are accomplished on the violins. They offered everything from classics to jazz, with one of the girls singing a few numbers, in good voice. Cassler's rendition of the "Rosary," with one hand, was well done. The act stopped the show and really deserved it.

Pete Griffin, on after intermission, opened with a comedy song and then went into a line of talk that although a bit aged got him plenty of laughs. A number and a wooden shoe dance was followed by some more talk and he closed with some Irish stepping to two bows.

"In 1999" sounds like a revue, but it isn't. After a prologue by one of the ladies in "one" the act went to full stage and a fight ring came into view as well as another woman and a man. The two girls boxed and wrestled, while the man acted as referee. There is a bit of comedy here and there throughout the act, and the girls work hard to send it over. The business of the girls fanning the referee, and the one girl throwing him was good for laughs. The act went over nicely.

Haig and LaVere held down the next to closing spot in good style. These two boys opened with a routine of good comedy chatter that gave way to a whistling solo by Haig. After some more talk La Verne came forth with a piano accordion and they stopped the show with the whistling and accordion duets.

Borkin and Betty closed the show with a dance offering. The man is an acrobat and not a dancer and should stick to that work. They did fairly well. S. H. M.

MAJESTIC

(Chicago)

Although the weather was cool only a small audience greeted the bill at the Majestic Monday afternoon. The acts for the most part were composed of ordinary turns and failed to arouse much enthusiasm among the theatre-goers.

Rinaldo Brothers opened the show and were the first of course to find that the house was a cold proposition, although their acrobatic offering is pretty fair.

Herbert Brooks and his card tricks followed, but it was rather early in the show for the audience to take much interest in such an act. Brooks manipulated the cards skilfully and has a line of a patter to go with the tricks. As far as the applause was concerned he fared a little better than the act that preceded him.

Ruby Norton tried to wake the audience out of their nap, but got very little results except on her closing number. Miss Norton could improve her act with some new songs, etc.

It took Hal Skelly and Ina Williams in their musical comedy skit to bring the audience back to life and make them take an interest in the proceedings. They worked hard as usual and were the outstanding hit of the bill.

Bert Fitzgibbon and Brother Lew with Bert's nut comedy offering got a small quota of laughs. He does fine, provided the house is with him. If they should fail to laugh at a pet trick of his, Bert falls almost flat at times, for his is the kind of offering that must have the folks with it and catch the proper spirit necessary to such acts.

They liked Princess Jue Quon Tai in a song repertoire but best of all they liked her little sister who did two numbers and finished with a dance.

Billy Van and James Corbett did not do so well on their return engagement at this house. They worked hard to arouse interest. Only a handful were left to see the Four Ortons finish their act in their wire walking offering, when they close the bill. R. D. B

HOUSES CUT TO LAST HALVES

Practically all the houses which are booked through the Walter J. Plimmer offices, are now playing vaudeville only during last halves of the week, some on Saturdays and Sundays, and others for one night stands only. The houses, which are situated in the small towns of New York State and New Jersey, play a winter policy of vaudeville and motion pictures all week, splitting programmes on Mondays and Thursdays. Business has fallen off to such an extent, that vaudeville has been omitted out of the first part of the week in all the house, and motion picture attractions given instead, the admission prices being cheaper for pictures, and the rentals of pictures costing less than it would to pay the salaries of vaudeville acts.

The towns affected by the new policies include Rome, Utica, Oneida, Watertown, Cornell, Newburg, Glen Falls, Little Falls, Fort Plain, Nyack, Hudson, Cahoes, Tarrytown, Beacon, Poughkeepsie and Catskill. Most of these are playing vaudeville for Saturdays and Sundays only, the others playing a half week of vaudeville.

STOCK IN WASHINGTON

WASHINGTON, D. C., June 5.—Two stock companies are now running in this city for the summer season.

The Belasco Players at the Shubert-Belasco Theatre, under the direction of Alfred Leslie Smith, began their season on Sunday, June 4, with "Sleeping Partners." Earl Foxe and Wanda Lyon played the leading roles.

The Garrick Players Stock at the Shubert-Garrick Theatre continues. The play for this week is "The Acquittal," with William Harrigan.

MARIGOLD REVUE BIG HIT

CHICAGO, June 5.—Ernie Young triumphed again when he produced a colorful spectacle under the title of "The Passing Parade of Nineteen Twenty-two," Monday evening at the opening of the outdoor garden at the Marigold.

With eleven principals and twenty show girls whose claim for pulchritude will stand closest inspection Chicago was given an opportunity of seeing the most pretentious offering of its kind staged here or anywhere else.

Weather was ideal and garden packed when the first number was introduced about nine thirty. Each of the numbers was backed by a special set, rich in color and lending atmosphere. The show started off with a bang when a bevy of pretty girls in smart costumes depicting pirates and led by Wells and Winthrop climbed over the side of a ship and burst forth in song and dance. Following this, Billie Gerber pleased immensely with a specialty. Then we were dazzled by the butterfly number led by Ann Greenway, a stately Miss, and very pretty. The costumes in this number were gorgeous. The one worn by Miss Greenway of lama fringe was startling. David Quixano made good use of his voice in a vocal solo. The dance put on by Wells and Winthrop brought thunderous applause. A very pretty Dutch number brought out again Billy Gerber, who put it over big. A specially constructed rustic bridge running from the windmill to dance floor was used to good advantage. It is very effective. Will Higgie executed a marvelous Russian dance and deserved the applause he received. Another surprise was a peacock number called "Vanity." More than fifteen thousand peacock feathers were used in the making of these costumes. This served to introduce Margo Raffaro, premiere danseuse, who, with a cockatoo and a Russian wolf hound was a picture to behold. Miss Raffaro thrilled us with her wonderful interpretation of this beautiful number. Although there were more numbers, the hour was late and the finale was put on. It is a military number called "The Cadet" and led by Billie Gerber. The girls drilled with the precision of army veterans. The tableau at the finish was the cause for tremendous applause and well earned. Added to this a new departure in revues was introduced in several numbers by having the four harmony aces appear. These boys well known to vaudeville were a hit. The Elida ballet, eight youngsters, under the guidance of Elizabeth Friedman pranced through each number in aesthetic and other dances. The beautiful numbers written by Ted Koehler and Frank Magine are very tuneful. The production was staged by Edgar Schooley and Lester was responsible for the wonderful costume creation. Ernie Young deserves a great deal of credit to put on such a costly show with ideas and novelties never before attempted in a revue and make it a success as this is.

APOLLO REVERTING TO WOODS

CHICAGO, June 5.—Apollo Theatre recently playing Shubert vaudeville now housing "The Hotel Mouse" with Frances White and Taylor Holmes will revert back to Al Woods at end of eight weeks engagement.

KEITH PLAYERS IN SIXTH WEEK

The Keith Players, at the Alhambra are now in their sixth week of summer stock, with attendance being good. This week they are offering a revival of "Up In Mabel's Room." Several additions have been made to the cast.

BARKER & DUNN GET ROUTE

Barker and Dunn, who have just completed a forty weeks' tour of the Loew circuit have been given a route over the Keith time.

VAUDEVILLE

JEFFERSON
(Last Half)

The bill this week is a decided improvement over those of the past several weeks.

Ioleen, versatile entertainer, opened the show, doing a song and dance first and following it with some work on the wire.

Foley and Leture, boy and girl, sang over a dozen songs in the second spot, and threw in a few dances for good measure. The male member of the team has a good delivery and style, especially suited to comedy songs. The girl is a statuesque blonde who can wear gowns, and has a fine soprano voice.

Sullivan and Meyers equipped with an ingenious little reproduction of an automobile with mechanical contrivances that make the little car do all sorts of tricks, supplied much comedy in an elopment scene. The troubles with the flivver are typical of other acts on the same style, but few have a car that can behave the way this one does.

Joe Cook, the one man vaudeville show, went over better than ever with a couple of new tricks added. One of the tricks is a circus scene and Joe works a ball up an incline and down the stairs, balancing himself on the ball of course. The Alexander Brothers and Evelyn ball bouncing act followed with Cook as usual doing the rest of his stuff. A woman sitting in back of us had her suspicions and believed that Joe was connected in some way with the Alexander act.

Mattylee Lippard, assisted by a pianist, sang several songs, and wore some gorgeous costumes, which she wears unusually well. Her voice is excellent and personality delightful. The act is well staged and routine arranged to the best advantage. Miss Lippard was forced to make a speech at the conclusion of her performance and did that, ending up with a nifty little gag. The speech might be changed a little, however, and the troubles of the audience should not be mentioned for if they have any they surely don't want to be reminded of them after having a pretty artist dispel them.

Welsh and Norman, comic and straight man, scattered numerous laughs in the next to closing spot with a running fire of gags and talk that was fast and funny. The peculiar walk of the comic always got a laugh, while the straight man had a clear way of expressing himself, both working together like clock work. Most of the material might be classed as hoke, nevertheless the audience seemed to want just that.

The Seymour Dancers closed the show, the dancers being of the pony type, and deporting themselves like three slim little sprites. Their routine is for the most part unlike any other dancing act and is fantastic and clever eccentric stuff. All of them are graceful and the routine was varied with a dance or two of the classical order. M. H. S.

HAMILTON
(Last Half)

Rain sent the people to this house in good numbers on Thursday evening, and in addition to that, the people came in good humor. Perhaps they didn't come in good humor, but by the time Barbette had opened the show, they certainly were all set to enjoy the entire performance, judging from the hearty applause they extended to all the acts on the bill, and from the manner in which they laughed. Barbette does a very unusual turn, being a female impersonator, with a routine of stunts on the wire, and also some work on the iron rings and trapeze. In the part of the act he does some of the most sensational work we have seen done by this type of act, and scored on the work alone. He pulled the wig after his second bow, bringing in the element of surprise effectively, and left them buzzing.

This started the show with a snap and gave Bernard and Garry, on second, something to work up to. They didn't shirk, but went right after them, receiving a reception on their entrance, and kept the applause coming with every number and bit they did. The boys have put in a new "radio" ballad which they do excellently. They scored a solid hit, and were compelled to take an encore. A corking good act, this remark not intended as a pun because they appear in tan make-up.

Belle Montrose, with her partner working as a plant in the audience through the major portion of the act, were last seen at this house about three or four years ago. Miss Montrose, working as an amateur, first with the assistance of William McElwain, the orchestra leader, and then with her partner, kept them laughing all the time she was in view. McElwain is developing into quite a performer himself, getting a few laughs on his lines and his delivery. The act is one that pleases from start to finish.

Duffy and Kellar are doing the same act which Duffy has done with other girl partners in the past few years. The turn was as good as new to this audience and scored all the way through.

The Hickey Brothers almost stopped the show with one of the funniest hokum offerings we have seen in some time. The boys are new to New York, but will be heard from very shortly. They will be reviewed in detail under new acts.

Billy Sharp's Revue closed the show, holding them in for encores after Sharp's specialties in the line of dance imitations, very well done. The rest of the act has but little merit, and the shimmy and Bordoni bits could be eliminated without being missed. We think Sharp could do a single to better results. G. J. H.

AUDUBON
(Last Half)

The matinee performance had two scenes from the new Ziegfeld "Follies" as part of its program in addition to the regular six-act bill. The scenes for the new show were being broke in here by Edward Royce at the Thursday, Friday and Saturday matinees. Nothing of this was mentioned in front of the theatre, an announcement being made by one of the house staff at the end of the regular vaudeville programme to the effect that the scenes would be presented.

Selma Braatz and Company, the regular vaudeville bill with a juggling and balancing offering of merit, doing some very good work for a woman.

Hazel Crosby, assisted by a pianist, held the second spot with a number of popular and operatic melodies, which she sang in an exceptionally good voice. Miss Crosby is a very attractive blonde, with lots of personality and can deliver a number effectively. She can easily hold down a better than number two spot in the better houses.

"In Years to Come," is the name of a sketch presented by Billy Gaston and Company, and is very similar to Dorothea Sadlier's "In 1999" offering. The playlet shows the time when the man stays at home, does the sewing, and even bears the children. This last is stretching it a great deal, but the turn implies as much. Like "In 1999," this also hinges around the eternal triangle, with positions reversed from the present day.

Connell, Leonia and Zippy offered a potpourri of almost everything, including singing, dancing, rope-spinning, tumbling and comedy. And to add to all this, for an encore, they presented Zippy, a bulldog who makes an act all by himself, being one of the cleverest dogs we have seen as far as stunts are concerned. The team did their work well and scored heavily.

Spoor and Parsons, and Jimmy Duffy, changed places in order to allow time for the setting of the stage for the "Follies" scene. Spoor and Parsons went through their dance offering in the fifth spot, their closing classical number sending them off to much applause.

Jimmy Duffy is now doing a single, having discarded his "Horrors." It will be fully reviewed under new acts.

The first scene presented from the "Follies," was done by Gallagher and Shean, Lulu McConnell and Nervo. It dealt with Henry Ford's new invention to secure "cowless milk."

After a long wait, during which a trailer was shown, the next scene dealing with the Hotel Astor and the Astor Theatre, and ticket "specs," included Gallagher and Shean, Andrew Tombes, Nervo and several others whose names we could not discover, in minor parts. As it was hardly more than a dress rehearsal, it isn't fair to comment on the scene's merits. The idea is good and some lines very funny. It may develop nicely. G. J. H.

STATE
(Last Half)

Lewis and Brown, two men, opened the show, with some clever dancing and a few numbers. The boys are not singers, but they most assuredly can dance. Several difficult steps were exploited by these two young men, and their efforts were appreciated.

Walters and Goold, were on number two. The boys opened with a comedy "Swede" number, after which one of them goes to the piano, and they go into a double "blues" number that was well rendered. A bit of piano solo work followed, which gave way to a comedy Spanish number by the two. They closed with a popular number, with a kind applause chorus. This was entirely uncalled for as they can go over on their merits. For a demanded encore they sang a parody on "The Sheik," and came near stopping the show.

George Stanley and Sister came next. This couple carry a special drop in "one," and opened with a special number in which they informed us that they would take us to Dixie. The man then gave his impression of a colored preacher in both song and story. This gave way to an old fashioned number by the girl which was followed by a banjo specialty by the man. They closed with a double number to a good share of applause. This is a neat and entertaining act that should meet with favor on any bill.

Cook and Vernon, a man and woman, caught on at the opening. The man opened the act with a bit of talk and is joined by the woman who comes on in a kid make-up. They go into a routine of talk that is well put together. One or two of their gags might be eliminated as they have been played to death around here. A number by the woman went over nicely and a ballad by the man registered. He has a good voice. They closed with a double number and got away to two bows.

Margaret Farrell offered a cycle of specially written numbers. She has a good voice, plenty of personality, and knows how to put her numbers over. Her costume was neat and her offering more than pleased.

Rose Selden and Brother presented a hand-to-hand acrobatic offering that differs from many others, inasmuch as they do no stall at all. Each trick is a difficult one and they deserved more applause than they received.

Specht's Society Serenaders closed the show and stopped it cold. This is a wonderful organization of musicians, each man handling his instrument in a creditable manner. Even after granting many encores the audience did not want them to leave. S. H. M.

FIFTH AVENUE
(Last Half)

Evidently the audience that patronizes this house do not relish sketches or anything that contains too much talk, in order for them to understand "What's It All About." At the first show Thursday afternoon, a few acts almost passed out with little or no encouragement when they concluded.

The show was opened by Sinclair and Gray who offered a cycle act that contained no thrills, but the work of both girls was applauded because they seemed to enjoy their stay. The solo and double riding was nicely accomplished.

Alton and Allen opened with a line of talk, in reference to going straight, then both produce hand bags that they "lifted" from two girls. Perhaps Alton and Allen wondered why they did not even get a "snicker"; the answer is that the material is ancient and contains little merit. These boys are clever enough and possess personalities, entitling them to a much higher grade of humor. Some performers ponder and think why they do not advance to the high steps in the ladder of success. It is just these things that prevent them from ascending. Both are corking dancers, but their talk and songs are passe.

"Petty Larceny," a comedy sketch, is poorly written and not too well played. The business of mistaken identity in hand baggage, all the four bearing the same initials, has been done years ago. The girl in the act is pretty and did well enough, and the man playing the "cop" was fair, but the other two in the cast together with the story, can not expect a high place in vaudeville. The audience sat through it, and at the conclusion showed very little enthusiasm.

Larry Comer is a classy looking gent who delivers comedy numbers in excellent style. Although he does not possess a voice of high quality, he surely knows how to sell his wares. A comedy operatic medley telling of a poker game is sure fire and registered a hit.

Harrison and Durkin should also bill the assistant as he is an asset. The trio presented a singing act that contained a heap of good comedy and music, together with a novelty opening and closing. This act is a corker, put over by real artists. They stopped the show.

Margie Coates, with a band of five men, registered one of the biggest hits of the season, with a singing and musical interlude that went over with a bang. Miss Coates, a plump girl, surely gets everything out of each number, due to perfect enunciation and a happy go lucky manner. She also possesses a splendid voice for both "rag" and ballad. Each of the five musicians lend much in the singing line in assisting Miss Coates. The act is well rounded out and would undoubtedly score anywhere as it did at this performance.

Leavitt and Lockwood are doing practically the same act as in seasons gone by. However, they have added a few gags here and there, but the "Before and After" marriage is still the same. Miss Lockwood is a comely miss who possesses a nice voice, and Leavitt works up the laughs. A male assistant also deserves praise. The act was relished throughout.

The Kitaros, a trio of Japanese, closed the show with a good display of foot-juggling. J. J. D.

23RD STREET
(Last Half)

Ferguson and Mack opened the show, after several slides had been flashed on the screen, which showed these two men fifty years ago, and also showed programs of the various theatres they had played. They did some of the work which made them famous. They started off with a fast routine of talk, and then went into their knock-about work during which they introduced their impression of two women acrobats. Opening the show the act did fairly well, both men working hard to send it over.

Dorothy Kenton, a stately looking blonde with a banjo, opened with a popular medley on the banjo, which she followed up with a special number, which she sang in fair voice. Going back to the instrument, she played two more medleys, both made up of popular numbers and melodies. Miss Kenton got away to two legitimate bows.

Leighton and Duball came next. Both men work in black-face. One of the men opens with a number at the conclusion of which the lights go up and the other man is discovered on a bench snoring. After arousing him from his slumber, they go into a routine of talk that has quite a few laughs in it. The chatter is followed by a single dance by each of the boys, after which they did several double dances, getting away to a fair amount of applause.

Meehan and Richards presented a comedy skit entitled "Oh, Henry!" The story deals with a man and wife who reside in the country, and the usual cross-fire talk is embodied in the offering, and a few numbers are used to advantage. The material has many laughs in it, but this couple also missed quite a few of them.

Billy Glason held down the next to closing spot and stopped the show. He opened with a popular number, followed by an Irish comedy number, and then went into his monologue that got him one laugh after the other. He attempted to close the act with a recitation, but was compelled to come back and do a number.

Cheyenne Days, composed of five men and two women, closed the show, with a riding and rope-swinging offering. There is quite a bit of comedy derived throughout the act by the chap who plays the negro mammy. They closed to a good share of applause. S. H. M.

NEW ACTS

DOUGLAS AND EARL

Theatre—*125th Street.*
Style—*Comedy and Dancing.*
Time—*Fourteen Minutes.*
Setting—*In "One."*

This act opens fast and finishes furious. At the opening of the act Miss Earl starts to sing a number, but is interrupted by Douglas. A short gag follows and Douglas makes his exit. Miss Earl starts the number again, but is once more interrupted by the said Douglas. After a fast routine of talk, that is bright and snappy, the couple go into a song and dance, that gives way to a single routine of dancing by Douglas. After this single, the battle starts. Douglas attempts to read a telegram to Miss Earl, but she refuses to listen and starts to fight him. They go through a routine of rough and tumble stunts that are really marvelous, and Miss Earl finally lets him read the wire to her. After reading the missive, Douglas drags her off.

This couple have a real comedy act. It is fast, has plenty of laughs, both are good dancers, and they have fair voices. This act as it stands can hold down a spot on the two a day bills without any trouble. S. H. M.

"PETTY LARCENY"

Theatre—*125th Street*
Style—*Sketch*
Time—*16 minutes*
Setting—*Special*

This act carries a special full stage setting, showing the exterior of a private residence. The foundation of the offering is the old story of "mistaken identity," and the trouble all arises over three people who have grips with the same initials upon them. The situations are laughable and the act is well staged, each of the characters doing their bit in a creditable manner. Three men and one woman comprise the act. The story has to do with some valuable papers which have been stolen. Two guests have been invited to the house to spend a week-end, and these two people have the same initials. The thief has carried away the papers in a third grip that also has the same initials on it. The cop tries to arrest the wrong man, but everything comes out alright in the end.

The act in its present shape is hardly a two-a-day offering, but with a little working on can be made into one. As it is it can please in the pop price houses. S. H. M.

COOK AND VERNON

Theatre—*City*
Style—*Songs and talk*
Time—*Twelve minutes*
Setting—*In "one"*

This team has plenty of ability and fairly good personalities, but are badly handicapped by their material in the talking end of their act. The man appears in a tuxedo and the girl does a kid part, wearing a pair of rompers at the start of the act and a pretty little frock towards the latter half of it.

It is their singing, or rather the girl's, particularly, which carries the punch of the act, but the talk needs revising, and should be changed for newer material. The girl does a good impersonation of Frances White with the "O-Hi-O" number from "The Hotel Mouse," the bit not being announced as an impersonation. The man sings one number alone and is joined at the finish of it by the girl. At present they make a pleasing act for the small time houses, but with better talking lines might be able to land the better houses. G. J. H.

VAUDEVILLE

HAMILTON AND BARNES

Theatre—*Jefferson.*
Style—*Talking-Comedy.*
Time—*Seventeen Minutes.*
Setting—*In "one."*

The man preceded the woman on the stage and opened with a few remarks when the latter came on crying. The first of the gags came when he announced that he couldn't stand to see a woman cry, and then sat down on a chair. Asking her if she wanted to go for an automobile ride, she answered that she was just walking back from one. For the next five minutes she continued to cry, and the audience learned that she had an uncle, and that she had been working on his farm chopping down trees, and that she was afraid she had chopped down the wrong tree, which led up to the gag that "uncle" was under the tree. In the meantime she tried to get his watch, which got a laugh.

They sat down at the table and more talk followed with a few gags built around standard advertised merchandise, and to prove that she was taking singing lessons sang a few bars of the "Last Rose of Summer," until he put on ear muffs, and then told her they were radio receivers. A little later they said goodbye to each other and then to the audience. One of the house musicians called them back saying there were flowers for them, and handed across the footlights paper flour bags and on the tags they read something about going back to the bakery and quitting the act. "Eventually, why not now" says the man which is another ad used by a flour concern. Again they said good-bye and went off.

The woman with her style of crying makes a comic that is different to some extent, and the man did well in the straight part though he deviated from the path now and then.

The act as it stands is more or less a series of subtle remarks and wisecracks, some of the gags being worked up carefully, but a little too much so, and much too slow at times. Parts of the material brought up to date and the whole thing in a faster tempo wouldn't hurt at all.

M. H. S.

HICKEY BROTHERS

Theatre—*Jefferson.*
Style—*Comedy.*
Time—*Fourteen Minutes.*
Setting—*In "one."*

The comic wore a large size suit, and had a make-up that was a cross between that of a tramp and a clown. The straight man was dapper from head to foot, spats and pearl grey derby hat, plus a frock coat. The straight man gave a ballyhoo about his famous "hoozis" and said attraction came on. The Genie or similar sounding name the comic was called answered a question and was handed his piece of fish to eat, for his trouble. The next bit was a burlesque on a mind reader and the ballyhoo went out into the orchestra and asked of the blindfolded comic, the name of a man he was thinking of. "If he were alive today, his telephone number would be 1592" and the comic answered "Columbus." This continued for a few minutes and got several laughs. In the meantime the straight man kept announcing where the comic came from, which was either "Marblehead," M. H., or "Flint, Mich." The closing bit they sang, and danced, the comic doing a flip or two and both somersaulting across the table while dancing.

Though there is not much to the offering, it could easily be bettered by the straight man singing a song, for he has a good voice. The burlesque on the mind reader in itself is being done by others and is not so much of a novelty now. The style of the straight man is breezy and the comic funny. It ought to be easy enough to elaborate the act with another funny bit of some kind.

M. H. S.

NEW ACTS AND REAPPEARANCES

SEYMOUR DANCERS

Theatre—*Regent*
Style—*Dancing*
Time—*Fifteen Minutes.*
Setting—*Special*

Three girls, who look enough alike each other to be sisters, offer a series of semi-ballet, semi-contortion and semi-this and semi-that. All the semis are brought in for the simple reason that when the act is over the audience still doesn't know what it was all about.

The girls evidently had an idea of framing an unusual dancing act, each dance to be grotesque and different from the ordinary type of dancing. This they have succeeded in doing too well, for about the only number which contains a novelty which can mean something to the audience, is the last one in the act, with the girls dancing in black costumes, with the stage darkened, and with white lines on the costumes to give a sort of skeleton effect to the dances.

The other numbers mean practically nothing. The first number consists of a bit of contortion, with the girls resting their heads and shoulders on the stage and kicking their feet in the air. Something really effective might be made of this, as could be done with the other numbers in the act. What the girls need is some one who knows the art of staging such dances to go over their entire routine with them and restage all their dances. The girls really showed signs of ability, but ability which cannot be expressed in a manner to reach the audience is of no value.

G. J. H.

LONG, COTTON & CO.

Theatre—*58th Street*
Style—*Sketch*
Time—*16 minutes*
Setting—*Full*

Two men and two women compose this act. The offering is a comedy-dramatic playlet, entitled "Angelo," and it deals with the home life of an Italian family in poor circumstances. In the story a mother and father strive to bring their son up to lead a good moral life. He has fallen in with a band of crooks. After being lectured by his father about his associates the boy leaves the house to tell his pals that he is going to lead a straight life. Several shots are heard off stage and the boy returns to the home via the fire-escape. He thinks that he has been hit by one of the bullets, but finds that a medal which his father had pinned on him prior to his leaving the house saved his life.

During the early action of the act the boy does a bit of good dancing. The characters in the act are all played up to the standard, and the offering is a good one for the three-a-day houses.

S. H. M.

TAYLOR, MACY & HAWKS

Theatre—*125th Street.*
Style—*Singing Trio.*
Time—*Twelve Minutes.*
Setting—*In "One."*

This is a conventional singing trio. They do nothing out of the ordinary. Opening with a popular number in harmony, each of the boys do a bit of solo work. They all have good voices. One of the boys does a bit of mugging here and there throughout the act that gets him a few laughs. The act is a good singing trio for the pop bills.

S. H. M.

FINE AND TENNYSON

Theatre—*City*
Style—*Singing*
Time—*Eighteen minutes*
Setting—*One (Special)*

With the name of Tennyson included in the billing one would naturally expect a high-class offering from this team, and especially when the other name is Fine. They appear before an attractive drop of their own, the woman going to the piano and the man entering from the center of the drop, singing an introductory number to the act which led to an operatic medley by both. The prologue is set to the same music with practically the same words of the "Pagliacci" prologue, and the medley includes bits from "Madame Butterfly," "Carmen" and ends with a number from "The Chocolate Soldier." The woman exits for a change and the man solos with "Just a Little Love Song." After a solo rendered by the woman on her reappearance she announces a scene from "The Mikado" to follow. The bit from the operetta dealing with "The Flowers That Bloom in the Spring—trala" is given for a finish and is excellently done.

The woman is very comely, and in the Japanese costume looks particularly sweet. She has a voice of unusual merit in tone and quality. The man also pleases with his appearance and sings in a voice of rare merit though at times it seemed as though its only handicap was power.

The entire offering is staged well and doesn't lag for a moment. It will please in the better houses easily.

G. J. H.

VIOLA AND LEE LEWIS

Theatre—*58th Street*
Style—*Singing*
Time—*14 minutes*
Setting—*In "one"*

These two girls open with a number attired in pretty old-fashioned costumes. After the number they do a little dance and make a quick change of wardrobe, coming back for a popular double number which they sing in harmony. A ballad is delivered by one of the girls, with the other singing the chorus with her from the wings. The other girl sings a "tough" number, and they close with a popular "blues" number accompanying themselves on ukeleles.

Neither one of the girls has much of a voice, but they do possess personality. They work hard but the act needs plenty of working on. On small time bills this act should have no trouble in going over.

S. H. M.

HUNTER, MARTIN & HUNTER

Theatre—*58th Street*
Style—*Harmony singing*
Time—*14 minutes*
Setting—*In "one"*

This act recently closed with a burlesque show. They open with a fast popular number, which is followed by a short gag, that gives way to another harmony number. A short routine of talk follows, with Chick Hunter doing the comedy, and they close with a popular "blues" number. For an encore the boys sing a popular number.

The act is good and fast and the comedy used is well chosen for an act of this description. The boys have good voices and their offering should meet with success in the top price houses.

S. H. M.

THREE MACKS

Theatre—*Jefferson.*
Style—*Singing—Dancing—Comedy.*
Time—*Twelve Minutes.*
Setting—*In "one."*

The 3 Macks have excellent voices and can sing and dance a little and have the knack of putting comedy over. Their drop depicts the Brooklyn Bridge, the East River under it and the docks on the waterfront, which gives the stage a cool appearance, and desirable at least for this time of the year. They come on literally "without a makeup" and one of them dances while another plays a harmonica, and the orchestra "Sidewalks of New York." After that one of them talks of going down to a theatre where they have tryouts, and where they may have a chance to go on the stage. The audience he says is tough there because "they start laughing when they buy the ticket of a three dollar show, but at the ten, twenty and thirty, they make the actor work." He pulls out a joke book and they proceed to pick out some old ones which they intend to spring, and practice ducking their heads after telling each one.

The next bit was a published ballad sung by one of the boys in a fine lyric tenor voice that had all the necessary qualities. The subsequent bits were some dances, also a folk song in Italian. They closed singing a fast song, apparently not taking the encore for lack of stuff.

While a fairly good act as it stands, the injection of a new gag or two, and making the dancers' work stand out more, would improve it considerably, for they are capable of going over stronger.

The tenor's voice should sell almost any act, and the trio have a refreshing style of working.

M. H. S.

CARROLL & HARMONY BOYS

Theatre—*City*
Style—*Dancing and jazz band*
Time—*Fourteen minutes*
Setting—*Full stage*

Pete Carroll and a jazz band of five pieces were booked into this house for a half week's engagement as the result of having won a "do as you please contest," held at this house. "Do as you please" is just another name for "amateur night," and that about describes the act.

One would naturally expect it to be amateurish, and one isn't disappointed in his expectations. In fact it's too amateurish. The jazz band, consisting of a trombone, cornet, clarinet, drums and piano, might get an engagement in some small cabaret, but in vaudeville they haven't any future. Pete Carroll is a dancer who can be classed with the band. His work is slow—in fact we've seen other amateurs much better.

G. J. H.

GOLDEN AND WEST

Theatre—*City*
Style—*Singing and saxophone*
Time—*Twelve minutes*
Setting—*In "one"*

A two-man combination of the standard small time number two spot type of such acts, doing a routine of songs, and by way of novelty, one plays the saxophone for several songs, and uses a clarinet for the finish. They are somewhat of an improvement on the type of act mentioned inasmuch as they look neater and have better voices than is generally found in such acts.

The routine consists of published numbers, a saxophone solo being done by the instrument player in addition to playing while the other sang. The musician also did a good little dance bit, combining it with his saxophone solo. The other delivers his numbers fairly well.

G. J. H.

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POOR STAGE DISCIPLINE

The habit of standing in the first entrance of the stage in such a manner that allows a portion of the audience to see not only the individual but what he is doing as well, while the performance is on, is being frequently indulged in by many vaudeville artists, especially in the smaller houses.

This custom, the reason for which is unknown, seems to be on the increase and should be done away with immediately.

The larger and more prominent houses have long established rules forbidding the standing in the entrances by curious and thoughtless performers, and in the main they are strictly enforced, but frequently, especially at present, they are being broken. This practice is not only jarring and disagreeable to the artist holding the stage at the time, but is distinctly annoying to the audience as well.

A case in point that occurred in a high class vaudeville house recently serves to illustrate the necessity for rigid and constant enforcement of the rule that was out in force precisely to prevent such incidents as the following taking place: A monologist was in the middle of his routine, and after a rather hard battle had succeeded in working his audience up to a point of interest that made the holding of attention an easy matter.

Just as he was about to finish one of his best comedy stories, another performer whose act was to appear in the next spot, appeared in the right entrance and signaled to his partner who was standing on the opposite side of the stage. The people in the stage box on the left immediately became curious as to what the off stage performer was trying to convey to his partner, and noting their interest in the proceeding a large portion of those sitting in orchestra seats on that side of the house immediately followed suit.

The attention of those sitting in the middle of the house in turn was attracted by the diversion that had been created by those in the box and there was a general turning and twisting about and conversation among them soon commenced.

The entire incident took up only about twenty seconds, but it last long enough to completely kill the point of the story the monologist was telling at the time and it being his finishing bit he was forced to leave the stage with barely a ripple of applause. If the uncalled for incident had not occurred he would have left with a solid hit to his credit.

Matters such as these of course rarely happen in the big houses but are all too common in many of the small time theatres. More often than not it is merely thoughtlessness on the part of the offender, but the result is the same and ofttimes much injury is done.

A simple thing like the above may change the whole season's work for an artist, as unknown to the offender, an agent or manager may be in the house looking at the very act that is on and not noting the cause of the trouble, may make a bad report on the act, something which never would have occurred if the performer had not been flustered by the back stage interference, combined with the detracted attention of the audience.

In houses where the stage discipline is lax it is up to the performer himself to correct the evil, conduct himself at all times when on the stage with discretion and in the quietest manner possible, and in this way not only help his brother performers but in the end profit himself.

NEW CHORUS A. E. A. RULING

The Chorus Equity Association will not in the future handle any claims of members who are not in good standing in the organization unless such members have obtained excused cards, which entitle them to default in payment for a short period.

Answers to Queries

C. and C.—William Collier played "The Dictator" at his Comedy Theatre, New York.

Sire—"Mrs. Bumpstead-Leigh" was produced at the Lyceum, New York, with Mrs. Fiske and Henry E. Dixey in the cast.

M. O. S.—Al. S. Lipman starred for four seasons in "Editha's Burglar." He died at his home in New York City.

B. D.—Harry Beresford produced the act "23 Mulberry Bend" at the Victoria, New York.

N. D. R.—Otto Ringling died at the home of John Ringling in New York City on March 31, 1911. He was 52 years old.

Hoos—"Such a Little Queen" played at the Indiana Theatre, South Bend, Ind.

Doug—"An Old New Yorker" was produced at Daly's Theatre, New York, with Thomas A. Wise as "Samuel Beekman."

Maine—Denman Thompson died at his home in West Swanzey, N. H., April 14, 1911, and was buried April 16 in the local cemetery.

B. P.—The Bell Family played an engagement at the Winter Garden, New York, after they showed at the Victoria.

Seattle—J. C. Matthews was the Western representative for the Pantages theatres, with offices in the Crilly Building, Chicago.

Dix—"Adonis" was acted at the Bijou Theatre for the 603rd consecutive time on April 17, 1886.

Wave—"Send Me a Kiss by Wireless," one of the first radio songs, was published 11 years ago by Joseph W. Stern & Company.

Abe—"I Want an Irish Rose" was published by Eccles and Jacobs, of Syracuse, N. Y.

Bur—The Broadway Burlesquers that season included Lottie Gilson, John Kernell, Mathews and Harris, Mitchell Sisters, Meeker-Baker Trio, Fields and Lewis, Marie Richmond and Agnes Miles.

R. S.—"Modest Suzanne" was presented at the Liberty Theatre by A. H. Woods and H. H. Frazee. Kathryn Osterman and Sallie Fisher were in the cast.

King—Jas. K. Hackett produced "The Grain of Dust" and played the role of Frederick Norman.

Olsen—Mrs. Gilbert was born in England in 1821.

29—Weber and Fields dissolved partnership in 1904, but became re-united in 1912.

Post—Sidney Drew presented the sketch "Stalled" at the Fifth Avenue Theatre. In the cast with Mr. Drew were S. Rankin Drew, Lionel Barrymore, Ralph Campbell, A. W. Mason and Doris Rankin.

Wreath—Jefferson de Angelis appeared in the same company with Lillian Russell and Della Fox.

Dix—Frank Sheridan and Wilton Lackaye were with the company, which presented "The Stranger" at the Bijou, New York.

E. R.—Rose Eytinge died at the Brunswick Home, Amityville, L. I., Dec. 20, 1911.

U. T.—Pat Reilly died at Malden, Mass., Dec. 12, 1911.

C. A.—Blanche Walsh appeared in "Trilby," "Resurrection," "The Woman in the Case," "The Straight Road," "Kreutzer Sonata," and "The Test." In vaudeville, she presented "The Thunder God."

Song—"Way Back in Tennessee" was published by F. A. Mills in 1911.

S. L.—"The Rollickers," played at the Empire, Chicago. Sam Goldman, Mildred Gilmore and Harold Fisk were with the company.

Rep—H. S. Woodhull disposed of his stock to J. G. Jermon.

Self—"Sauce for the Goose" was produced by William A. Brady at the Playhouse, with Grace George cast as "Kitty Constable."

M. G.—Joseph M. Gaites produced "Dr. De Luxe," with Ralph Herz as the star, at the Knickerbocker Theatre, New York. Edward Nicander and William Pruette were in the cast.

Vare—Eugenie Fougere filled an engagement at the Victoria Theatre, New York, in 1911. Beth Tate and the Eight Berlin Madcaps were on the same bill.

25 YEARS AGO

Hugh Stanton and Francesca Redding played the sketch entitled, "The Adventures of an Advertisement."

Adgie and her Lions, Omene, Anna Laughlin, and M'lle Ani, were on the Orpheum bill, at San Francisco.

The "Little Miss Chicago in Gay Paris" company at Clifford's Gayety, Chicago, included Al Wilson, Banks Winter, Gus Bruno, Chris Bruno, Barney Fagan, Ren Shields, Charles Belmont, Burt Weston, Fanny Bloodgood, Marie DeCampa, Henrietta Byron, Bessie Phillips, Josie Welcome, Marie Thoney, Bonnie Maginn and the Garden City Quartet.

The Bostonions presented the opera comique "Rip Van Winkle," at Providence.

M. C. Anderson assumed the management of the Walnut Street Theatre, Cincinnati.

Laura Biggar and Bert Haverly appeared in Vaudeville at Pittsburg in "She Would Be An Actress."

"The Whirl of the Town" was presented at the Casino Theatre, New York.

Rialto Rattles

A TOUGH ONE

Actor in restaurant—"Do you call that a beefsteak? It makes me laugh."

Waiter—"Glad to hear it, sir. Most people swear."

THE ORIGINAL CAST

"The Beggars' Opera" playing Canada is doing a fine business. One reason for this may be because it is advertised as "Written in 1782. Sung by the original cast."

JUST A SLEEPER JUMP

Paul McCoullough, of Clark and McCoullough, said the trip to Europe would be a sleeper jump for him, as he would start with his foot on the rail when the ship was three miles out and would wake up in London.

OLD BUT STILL IN USE

Who was that lady I saw you walking down the street with to-day?

That was no lady; that was my wife.

BUT THEY COULDN'T ENCORE!

It is a true fact that several members of the National Vaudeville Artists Post of the American Legion who marched in the Memorial Day parade forgot themselves when their post was applauded by bystanders and stepped out of the line of march, holding up the parade—*to take bows!*

BUT THAT'S ONLY AN ALIBI

Vincent Lopez, a prize-fighter, was knocked out in New Orleans last week with such a wallop that it was heard all the way to New York, where Vincent Lopez, the musician, is playing at the Pennsylvania Hotel Roof. The result is that Lopez has been in for a lot of kidding all week and now wishes the world to know that he was never knocked out in his life, but is knocking 'em out with his orchestra.

NOW WILL YOU BEHAVE

Another dumbbell writes to ask if all the actors hang around 47th street and Broadway to watch the digging, to learn if they can dig up new material that way.

If they can find new material it's of no value, 'cause there's too much dirt in it.

AND ALSO SALARIES

Teacher telling actor's son of Abraham Lincoln—"and he started life splitting rails."

Actor's son—"Aw—that's nothin'—Lawrence Goldie splits weeks."

CONTRADICTION

A sign on a local motion picture theatre read: Now showing, "Dante's Inferno." Underneath this a small card read: Come in and keep cool.

JUST RELEASED

Straight Man—"You're a case."

Comic—"You flatter me by eleven bottles."

SIXTY-FIVE IN ONE

Science says that there are sixty-five species of women. If there are we married one that is composed of the entire sixty-five.

BOOKING LAST HALF

A certain small time agent is now booking the last half of Saturday night in Honolulu.

GOING SOME

Frank Munro stopped the Supper show at the Broadway Theatre last week and was compelled to make a speech. Will wonders never cease?

USED TO BE "SPEILERS"

Will somebody kindly enlighten us as to what they called these "he flappers" and "she flappers" in grandma's days. We are not sure, but we think in the Bowery dance halls they were known as "speilers."

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

ENGLAND'S THEATRICAL BUSINESS IN A DEPLORABLE CONDITION

Theatre Managers in Meeting Called to Protest Against Amusement Tax Declare Unemployment of Actors Is Heart-Rending—Many in Actual Want

LONDON, June 3.—The state of the theatre in the whole of England is in a deplorable condition, with unemployment mounting to the point where it has become heartrending, it was stated last week by representatives of various branches of the entertainments industry to Sir Robert Horne, Chancellor of the Exchequer, who had granted them an audience for the purpose of appealing to him to do away with or at least greatly reduce the present unendurable Entertainments Tax. While the Chancellor gave no direct statement that he would try to reduce the taxation, he is said to have been sympathetic to the argument that reduced taxes upon the industry would soon result in the same amount of revenue coming in to the Government as at present, since more theatres would be able to open, more companies to play and more actors to work.

At a recent meeting held at the Palace Theatre by persons engaged in or interested in the theatrical world, Mr. J. B. Mulholland, a well known manager, declared that the dreadful conditions of thousands of actors out of work are almost unbelievable. "We have," he said, "our great, silent, suffering, starving army of unemployed. They do not demonstrate on the Embankment. They make no outcry against the Government. They stay, quietly enduring, in their poor lodgings, with no money for rent, even for food. There are thousands of them literally starving!"

The great numbers of actors out of work reflects actual conditions of the theatrical industry throughout the country. There are exceedingly few companies of any kind touring the provinces. Where there used to be large numbers of drama companies—playing melodrama—and other touring companies presenting popular successes, there are now hardly any at all. What few legitimate companies are playing on tour now are of poor calibre, the better companies not being able to exist, let alone pay profits. Most of the companies playing the provinces now are revues, in which most of the actors are variety, with few from the legitimate branch of the profession.

Mr. Charles B. Cochran, one of the most important managers in London stated a short time ago that "you cannot, now, take a large London production into the provinces, play a week or a fortnight, and then pack up and get out to another town. You would promptly be ruined." This assertion is backed up by the statements of other prominent managers, and the smaller touring managers point to it and ask how they can possibly do the things that the bigger people can not. The provinces make up, in the number of actors employed, at least nine-tenths of the theatrical industry in England, and it is safe to say that ninety per cent of this nine-tenths is absolutely inactive at this time.

While conditions in the theatrical world are naturally not the brightest now, it is unquestionably certain that with lower taxation the industry would pick up almost immediately. At present the part of his receipts which would spell the difference between closing and being enabled to carry on is being taken from the managers by the Government's burdensome tax, which was originally only a war measure. Over twenty per cent. of the entertainment industry's receipts is taken by this tax, which has amounted, since its inception, to the tremendous sum of £49,000,000 (over $200,000,000).

FIVE SHOWS WITHDRAWN

LONDON, May 29.—Five shows were suddenly withdrawn from big London theatres during the past week due to poor business. They were: "Nuts in May," a French play; "Card Players," the Viennese operetta, "Love's Awakening"; the revue, "Mayfair and the Montmarte," and "The Prodigal Daughter," "Love's Awakening" ran for four weeks at the Empire, "Card Players" ran a shorter period. "Mayfair and Montmarte," one of the most expensively staged and costumed of the big revues, ran about ten weeks. This production, severely criticised by the newspaper writers, cost a small fortune to operate.

"The Prodigal Daughter" lasted but a few days, while "Nuts in May" also had a short career.

ALHAMBRA VARIETY SCORES

LONDON, June 5.—The Alhambra Theatre here which has been playing motion pictures for some time, has again reverted to a policy of variety entertainment, and is operating under that policy to great success. Two performances a day are given to good attendance. Artists with novelties and new material are given preference in bookings at the Alhambra, the management impressing upon all artists the necessity of new songs, playlets, and other varieties of material.

GET TWO NEW PLAYS

LONDON, June 5.—Messrs. Malone and Grossmith have acquired the production rights to Somerset Maugham's new play, "East of Suez," and another new play called "The Cabaret Girl."

ALL AMERICAN MATINEE

LONDON, June 5.—An "All Star American Matinee" performance for the benefit of the Arthur Pearson Memorial Fund is to be given here.

Among those who are scheduled to appear are, James K. Hackett, Benrimo, Clay Smith, Hayden Coffin, Alan Brooks, Melville Gideon, Genevieve Ward, Lee White, Fay Davis, Edith Day, Wilette Kershaw, Helen Mar, the Trix Sisters, Teddie Gerard, Dorothy Dickson, Peggy O'Neil, Justine Johnston, Julia Marlow and E. H. Sothern.

BAN "COCAINE" FILM

LONDON, June 5.—The British Board of Film Censors have banned the showing in this city of the Astra Company's production called "Cocaine." The film contained nothing which was improper, but the board took the view that it was better not to pass a production dealing with the evil at all. This means a dead loss to the Astra Company of £10,000.

The film, however, can be shown in the provinces, and will be. It has already been passed by the Manchester Watch Committee.

LONDON HAS BIG SONG HIT

LONDON, June 5.—"In the Hush of Evening Shadows," a popular ballad by a new composer, Edward Hamilton, is scoring a great success here. It is being featured by Stanley Snazelle, a wonderful boy soprano, playing concerts. Snazelle is the grandson of the late comedian, C. H. Snazelle.

NEW GUITRY PLAY DULL

PARIS, June 5.—Sacha Guitry has taken an old theme for his new play, called "Une Petite Main Qui Se Place," which has been presented at the Edouard VII. An old theme, with just a slight twist, which does not hide the fact that the plot is hackneyed, but what does conceal the facts that the work is shallow, and the lines bold, is the manner in which Sacha Guitry himself, and Yvonne Printemps, read those lines.

In the new play Guitry tells about the husband and wife who are unsuited to each other, and gives the remedy which has always been given. The husband finds a mistress in his wife's maid, and the wife finds a lover among her husband's friends. The twist mentioned before is given in the fact that the husband had studied medicine while a youth, and now suddenly decides to practice. He meets by chance a girl whom he mistakes for his first client, but who instead is a seamstress out of work, and who has come to apply for the position of maid. She gets the job, and there the affair begins, and the plot practically ends, the doctor securing a divorce from his wife by establishing evidence of her relations with her lover. Guitry played the part of the doctor, and Mlle. Printemps that of the maid. Betty Daussmond and M. Alerme appear as the wife and lover effectively.

A. T. M. OFFERS NEW CONTRACT

LONDON, June 5.—The Association of Touring Managers has completed a draft of the new standard touring contract, and has submitted it to the Actors' Association. The contract is now under discussion by representatives of both organizations. In the event that the members of the Actors' Association reject this contract, it is intimated that the touring managers will adopt it as their official contract which all the artists taking engagements with them will have to sign.

The new contract reduces the benefits of the existing contract. The main alterations are to the effect that the six weeks' minimum engagement will be reduced to three; the one-week-out-in-ten maximum clause deleted; extra payment for twice-nightly performances abolished; no extra pay for Sunday rehearsals; a new clause headed "Competency" which makes stringent stipulations as to the artist being "roughly perfect," and "perfect in his parts." The one concession in the new contract appears to be that the chorus as well as artists, will receive a minimum wage of three pounds per week.

BENEFITS FOR PRESS FUND

LONDON, June 5.—Two benefits for the Newspaper Press Fund were held within the past two weeks, the first at the Drury Lane, and the second by the Co-Optimists, at the Palace. The Drury Lane benefit netted £3,500 for the fund.

The second benefit, given by the Co-Optimists, came as a result of their being left out of the program at the Drury Lane benefit, due to a misunderstanding. They decided to hold their own, and did so last week to great success.

SACHA GUITRY PLAY BANNED

LONDON, June 5.—Sacha Guitry's "Faisons un Reve," otherwise known as "Sleeping Partners" here, which was to be presented at the Princess during the coming French season, has been banned by the censors. Arrangements have been made by C. B. Cochran to present instead Guitry's cynical play, "L'Illusioniste."

EVANS WRITES TWO MORE

LONDON, June 5.—Will Evans, author of "Tons of Money," has written two new plays which will be produced here next season. The first is called "The Wrong Husband," and the latter known as "The Collegian." The name of the second is to be changed, the new name to be announced shortly.

"HAPPINESS" SCORES HIT

LONDON, Eng., June 5.—"Whirled Into Happiness," a James White's production, opened at the Lyric Theatre last Thursday night. Robert Bodansky and Bruno Hardt-Warden wrote the book, and Robert Stolz, the music, while Captain Harry Graham is the adapter. The first act is rather dull, but notwithstanding this fact the piece resolved itself into a thoroughly exhilarating entertainment, and was a successful affair. However, some of the gallery and pit patrons took care to remember that the piece was of Austrian origin as the final curtain fell. The music was melodious.

There are many novel and fresh touches in this latest specimen of a somewhat conventional story. This time it is a handsome young barber's assistant who, masquerading as a peer, falls in love and is beloved by the charming daughter of a millionaire hatter.

The heroine is delightfully played by Lily St. John, and the hair-dresser hero is well enacted by Austin Melford. The two spoon through the piece with a rather rollicking romanticism.

Billy Merson was the surprise of the evening as the fussy music-hall attendant, whose mistakes as to the identity of the real and the pretended peer causes all the alarms and excitement. Merson surprised us at giving such a brilliant finished "straight" comedy performance. Mr. Tom Walls was highly amusing as the well off, but ill-educated hat merchant, and Frances Wetherall gives a good impression of the wife. Mai Bacon makes a pronounced hit as a volcanic Variety Star and the friend of the real peer, while the chorus are all charming.

The production is not of the costly kind, but is picturesque and realistic, the scenes representing the Foyer of the Majestic Music Hall and the Hairdresser's Establishment are complete in every detail. The Garden of the Hatter's Villa was truly rural and realistic. With the first act brightened up the piece should be able to entertain audiences for many months.

MARIE LOHR IN NEW PLAY

LONDON, June 5.—"Mr. Pim Passes By" closed at the Globe Theatre last week. The house will remain dark until next Saturday night, when Miss Marie Lohr will present a three-act play, entitled "Eileen," adapted from the French piece by Paul Armont and Jacques Bousquet. The cast for "Eileen" includes Dion Boucicault, Jack Hobbs, A. A. Anson, Rosina Filippi, Heather Thatcher, Helen Spencer, Patricia Hayes and Irene Vanbrugh.

BIG RECEIPTS FOR "FOUR WALLS"

LONDON, June 5.—"If Four Walls Told" is playing to big business here, and instead of closing in this city when it had to leave the Royalty Theatre, as scheduled, it was moved to the Savoy, where it is now playing. The American and South African rights to the piece have been disposed of by Alban Limpus.

"MAYFAIR" WITHDRAWN

LONDON, June 5.—"Mayfair and Montmarte" has been withdrawn from the Oxford by C. B. Cochran, owing to the illness of Mlle. Delysia, who has been ordered to take a three months' rest. The loss was entimated as being from £100 to £200 a night while the show ran without Delysia.

HARRY GREEN CLOSES

LONDON, June 5.—Harry Green has closed his tour in "Welcome Stranger," and will take a vacation during the summer. At the same time he will also make preparations for his appearance in a new play next season, which he will produce himself.

Lew Edwards is preparing a new single for next season.

Mitzi Hajos sailed for Europe, Saturday, aboard the *Olympic*.

Fletcher and Pasquale are now on the Loew Southern time.

Lillian Herlein opens at the Olympia Theatre, London, Saturday.

Frieda Hempel sailed for Europe Saturday aboard the *Olympic*.

Wilbur Held of the Feist office may enter vaudeville next season.

Murray Walker is leaving for Canada this week for a month's rest.

Ash and Franks will open on a tour of the Loew Circuit on June 12th.

James Thornton has been booked for a tour of the Pantages Circuit.

White and Weston opened on a tour of the Keith houses last Monday.

The Three McQuade Sisters have been routed over the Loew Circuit.

Lillian Walker is headlining the Keith vaudeville bill at Syracuse this week.

Frank Aberwald is leaving on an automobile tour for his vacation this week.

Fanny Brice is this week's headliner at the B. F. Keith Washington Theatre.

Rae Samuels and her husband Marty Forkins will sail for Europe on June 17.

Lewis and Brown have been engaged for the new "Greenwich Village Follies."

Hyams and Evans will be at Keith's, Jersey City, the first half of next week.

Jose Moriche, a Spanish tenor, has been signed for a tour of the Keith Circuit.

Ethel MacDonough has secured a final decree of divorce from C. P. Stockhouse.

Ian Keith is playing the leads in the McLaughlin stock company in Cleveland.

Eva Tanguay will headline the bill at the Lafayette Theatre, Buffalo, next week.

Harold Berg is busy getting press matter out for the Shubert Vaudeville units.

Ed Conrad, of Ed and Birdie Conrad, will sail for England on the *Aquitania* on June 14.

Ethel Davis has been engaged to appear in a Shubert Vaudeville unit next season.

Sam Harris of the Ackerman and Harris offices returned to the Coast last Saturday.

Moore and Wise are playing the Halsey Theatre, Brooklyn, the last half of this week.

The Transfield Sisters are this week appearing at Keith's 105th St. Theatre, Cleveland.

Joe Mack is leaving vaudeville temporarily to appear in a motion picture production.

Francis Casey is visiting in New York for a week and will return to Albany in a few days.

Little Billy, who has closed his vaudeville season, is spending the summer at Onset, Mass.

ABOUT YOU! AND YOU!! AND YOU!!!

Sam Shipman is now in Atlantic City, where he is at work on a new play for Fay Bainter.

George Hassell has been engaged by Arthur Hammerstein to appear in the "Blue Kitten."

Sammy Wright has teamed up with Jean Kendall in a new song and talk comedy vehicle.

Marcelle White has accepted time for her new act in which she has a girl partner at the piano.

Anna Francis, formerly of Jim and Anna Francis is doing a single act over the Loew Circuit.

Viola May and the **Hadder Twins** are this week heading the bill at Walton's Roof, Philadelphia.

Harry Jarboe, manager of the Gayety Theatre, Washington, is spending a few days in New York.

Robyn Adair is now playing in the East after having spent two seasons filling Western engagements.

Waiman and Berry opened on the Loew time on May 29. They will appear in the New York houses only.

Bob Bell is now rehearsing a new song and dance revue with four people in which he will open shortly.

Jack Finney is going to Philadelphia this week to visit his folks for a month before reopening with Donna Darling.

George Le Maire, W. C. Fields, and **Jack Rose** are this week appearing at the B. F. Keith theatre in Cleveland.

Fay White returned to New York last week and is now preparing a new dance offering in which she will open shortly.

William McCaffery of the Keith Vaudeville Exchange underwent an operation for the removal of tonsils last week.

Sid Goldsmith, of Eagle and Goldsmith, Chicago booking agents, arrived in New York last week for a brief visit.

Lillian Herlein is appearing at the Olympia, Paris, where she has scored quite a success with her songs and dances.

Jane Lowe and **John Adair** are heading the stock company which is playing at the Lakemont Park Theatre, Altoona, Pa.

Mrs. Charles B. Maddock and her daughter Yvonne, sailed for Paris on the *Rochambeau* last week to stay all summer.

Joe Laurie Jr. is going to South America for a three weeks' vacation before opening his fall season in a new act.

Donna Darling left for Detroit, her home town, this week, where she will undergo an operation for the removal of tonsils.

Norman Ward will resume his single act with the closing of the McBans season at Henderson's Coney Island, this week.

Virginia Dixon of the "Music Box Revue" has announced her engagement to Egbert Jansen Hunt, a student of Brown University.

Alice Huntington is showing her new act on the first three days of this week at the Coliseum Theatre, Broadway and 181st street.

Una Clayton and Company have been given a route over the Loew Circuit. They play the American the last half of this week.

Jack Norworth, recently in vaudeville, is to join the McLaughlin Players, a stock company now at the Ohio Theatre, Cleveland.

Minnie Carey Stine has been engaged as prima donna by E. Thomas Beatty for one of his forthcoming Shubert vaudeville units.

Sammy Mann, of the Avon Comedy Four, returned to New York last week after a vacation at Eddie Miller's bungalow at Lake Hopatcong.

Jimmy Hussey and his wife, who have been in England on a vacation for several weeks, are scheduled to return to New York this week.

Jim Gillispie, formerly associate editor of the *Dramatic Mirror*, is now doing press work for Vincent Lopez at the Pennsylvania Hotel.

Leo Carillo is to play four weeks on the Orpheum time on the Pacific Coast before appearing in a new Oliver Morosco production in Los Angeles.

Jack Pearl and **Ben Bard** who recently closed with "The Whirl of New York," are spending a few weeks at Bard's farm near Albany.

Eddie Horan, for the past thirty-five weeks with the vaudeville act, "The Come Backs," was last week initiated in the B. P. O. Elks at Buffalo.

D. Apollon, mandolinist, has closed with Mabel Ford's Revue and is preparing a new three-act sketch which will open within the next few weeks.

Grace Moore, lately prima donna of "Up In The Clouds" sailed Saturday aboard the *Olympic* for Europe. She will be abroad until early in August.

Whitford Kane, who is now in "Fanny Hawthorne," has a new Irish comedy which he has written and which is to be produced on Broadway next season.

Edythe Baker, ingenue in "The Blushing Bride" who first was heard as a pianist in vaudeville is to give a piano recital at the Biltmore on June 28.

Zelda Santley returned to New York last week after completing a return engagement over the Pantages circuit. She will open on the Keith circuit this week.

Marjorie Rambeau has purchased 100 acres of land near Fresno, Cal., and will improve it as a ranch home, where she will live between her theatrical engagements.

Arthur C. Powers, formerly of Powers, Marsh and Delmere, kindly communicate with Henry C. Chesterfield immediately in reference to an important matter.

Mildred Harris, former wife of Charlie Chaplin, and now a vaudeville headliner, denies the rumor that she is to marry. "Me marry? No indeed! I've taken the cure," she said.

Helen MacKellar has changed her mind about appearing in vaudeville with a condensed version of "The Storm," and will sail for England shortly, instead.

Percy Oakes and **Pamille Delour** have been engaged by Oliver Morosco and left on Monday for San Francisco where they will appear in musical comedy under his direction.

Estelle Winwood recently in the musical play, "Go Easy, Mabel," is now with "The Rubicon," replacing Violet Hemming, who withdrew from the cast on Saturday night.

Dr. W. B. Thompson, exponent of "Zone Therapy," who is now appearing in Keith vaudeville, will sail for England shortly where he will appear under the direction of William Morris.

Harry Goulson, of Maxfield and Goulson, sailed last week for England, where he will spend the summer. He will rejoin Mary Maxfield on his return to play a route over the Keith Circuit.

Eleanor Pierce and her co-partners, Donald Lee Roberts and Jack Griffin, returned to New York last week after an extended tour of the Keith circuit The act will re-open shortly at a local house.

Kenneth Dailey, son of the late William Dailey of San Francisco, has been appointed road man for the Bert Levy vaudeville circuit, succeeding his late father who for several years occupied the position.

Georgie Price, Johnny Dooley, Charles King, Regal & Moore, Green & Blyler, Laura Hoffman, Keno & Green, Madrano & Delmo, and **Calvert & Shayne** appeared at the Winter Garden Sunday night concert.

Galina Kopernak, the Russian actress, who closed recently with "Montmarte," is spending the summer in the mountains where she is preparing herself for next season's engagement which will be in a Russian drama.

Lincoln A. Wagenhals, of Wagenhals & Kemper, attended the reunion of the alumni of the Central High School held last week in Columbus, O. Wagenhals graduated from the school over twenty-five years ago.

Phil Baker arrived in New York last week, having closed with the "Greenwich Village Follies" on tour, and will be seen in vaudeville shortly. His wife, who was also in the show, is back with him, and is rehearsing a new dance act for vaudeville.

Jack Edwards and **Dolly Manuel,** who were with Jean Bedini's "Chuckles," during the past season, have been placed under contract by Davidow and LeMaire, to appear in one of their Shubert Vaudeville units next season.

Rose Cohen, of the Fred Fisher offices, is now recuperating at the Post Graduate Hospital from her recent accident which resulted in several bones in her leg being broken. She will leave the hospital within three weeks, she hopes.

The Three Keltons will close their tour of the Pantages Circuit at Wilkesbarre on June 10 and will sail for England aboard the *Aquitania* June 13, opening for the Moss Empire, Ltd., at New Cross Empire, London, on June 26.

Albert Morrison, son of the late Charles Morrison, the veteran newspaperman, has been selected by Leo Ditrichstein as the successor of Albert Brown, who died suddenly last week. He will go East with the company. He made his first appearance in "The Great Lover."

Leona Spielberger, formerly general manager and casting director of Harry Bestry's office and Jean Bedini's, is now in business for herself, acting as manager of artists and representing managers. Considering that business in general is slow at this time, she is hustling at her office, 140 West 42d Street.

"STRUT MISS LIZZIE" CLEVER

The Minsky Brothers' National Winter Garden, at Second avenue and Houston street, is as picturesque a place as New York owns, and it should be placed on the itinerary of all out-of-towners and New Yorkers, too, who are out to see the oddities of the town. Greenwich Village at its best is commonplace in comparison with this roof-theatre down in the very heart of the Ghetto. On Saturday night a new show, with an all-colored cast, written and staged by Henry Creamer and Turner Layton, the famous colored songwriters, called "Strut Miss Lizzie," was presented there and the seeker after the unusual will do well to go down there now while this show is running.

"Strut Miss Lizzie," when the producers have smoothed off the uneven edges that are inevitable in a new show, presented for the very first time, and as they have in all probability already done, is an entertainment well worth while. Colored performers are still more or less of a novelty, despite the manner in which they have risen to popularity in New York since the inauguration of "Shuffle Along." Creamer & Layton have not, it is true, written or produced anything sentimental, but they have arranged a show which, if nothing else, does not lag for long. It is, primarily, a collection of colored acts which have appeared in vaudeville, and the material which has been written for the principals is not in any ways novel or extraordinarily funny. To tell the truth, some funny scenes would make this show as good a one as could be asked. The comedians are good; but they have mighty little to be good in.

There are a number of the acts,—the best appearing in the second part of the performance, which are mighty good, but there is a lack of continuity about the whole affair which, if it were not for the exceptional character of some of the bits, in comparison at least, would depress the entire show.

Most of the songs used are those from the pen and piano of Creamer & Layton, and the majority of them are not new to the ears of an average audience. There are others, written by this team, and this, coupled with fact that they have been heard before, detracts from the general fair impression of the piece.

The principals in the show are Georgette Harvey, Charles Fredericks, Alice Lemons, Dink Stewart, Green & Burnett, Moore & Fields, Jean Roundtree, Henry Saparo, Kid Ames, Pearl Johnson, and, of course, Creamer & Layton.

Special mention must be made of one Creole maid who, although only one of the members of an exceedingly attractive chorus of dusky belles, absolutely stopped the show in the second act. With her dash, her nerve and her remarkable strutting, she seemed the epitome of jazz.

PLAY PRIZE OFFERED

The Broadway Productions, Inc., the $1,000,000 corporation of which George W. Lederer is president, will conduct a prize play contest this year with a bonus of $1,000 to be given to the playwright whose work is adjudged the best piece of craftsmanship, regardless of its appeal to the public. The new company also is considering producing a new play by Augustus Thomas and A. Landis, brother of ex-Judge Landis, head of organized baseball, titled "The Vanishing Lady."

The Broadway Productions, Inc., which has been selling its stock to the public, already has purchased "Lillies of the Field" and "For Goodness Sake," which are now playing in Chicago.

NEW A. E. A. COUNCIL MEMBERS

The new members of the Council of the Actors' Equity Association, elected to serve three years, are Berton Churchill, Gilbert Emery, Frank McGlynn, George Marion, Lynn Overman, Walker Whiteside, John Willard and Laurette Taylor. William C. Fields was elected to serve until the annual election in 1924.

"HOLLYWOOD FOLLIES" CLEVER

CHICAGO, Ill., June 3.—The "Hollywood Follies," a satirical revue of the movies, opened at the Playhouse here with a well known vaudeville outfit in leading roles and Joseph M. Regan, tenor, also featured. The piece has great possibilities for comedy and with the injection of a little more speed is expected to develope into a regular attraction that will pack them in.

Roscoe Ails, Kate Pullman and Charles Calvert, who are well known to vaudeville theatregoers, provided the major portion of the entertainment. His comedy and dances are pretty much the same as he has been doing in his vaudeville act, featuring his special dance and style of comedy. Kate Pullman is supporting Ails, and is a dancer of merit. The acrobatic footwork of Charles Calvert also went over well.

Marguerite Marsh lends pictorial beauty to the show and the dignity is upheld by Josef Swickard, who played the part of Desnoyers in the picture of the "Four Horsemen of the Apocalypse." Peggy Worth and Betty Moore stand out in front of the chorus in a few singing numbers and made a hit with the audience with their style of delivery. Francis Renault in dazzling wardrobe was appreciated as were the team of college athletes, Prosper and Merritt who are a clean cut team and do some great stunts, with ease.

Joe C. Smith, veteran producer and stage director, was also present in two dances originated by him. "Dance Des Apache" and "Julio Argentine" are the numbers. Will Morrisey produced the show, Joe Smith did the staging and Ails is credited with the book.

BIG ANIMAL CARGO ARRIVES

A strange cargo of wild animals arrived aboard the steamship *Hansa* this week. The cargo included eight elephants, seven man-killing baboons, 25 snakes, and 150 birds. The consignment was valued at $100,000 and is the largest since pre-war days. A special train carried the animals to the Sells-Floto Shows at Boston.

NEW SHOWS AT ATLANTIC CITY

ATLANTIC CITY, June 5.—Two new shows, one a comedy and one a musical comedy, opened here this Monday night. One of them, "Love and Kisses," presented by Lawrence Schwab and Daniel Kussell, the musical comedy, opened at the Globe Theatre, and the comedy, "A Romance of Youth," starring Carroll McComas, at the Apollo.

"Love and Kisses" was formerly a vaudeville act, and has been expanded into a full length show. In the cast are Eddie Buzzell, Bertee Beaumont, Lew Brice, Helen Ford, Alan Edwards, Nola St. Claire, Clarance Bellair, Helen Van Hoose, Helene Coyne, Henri French, Elizabeth Alden, Dolly Lewis, Martin Gibbons, Valdine Smith and Dorthy Smith.

"A Romance of Youth" is by Myron C. Fagan and is presented by Wallace Munro. Supporting Miss McComas are Charles Trowbridge, John Webster, Marshall Birmingham, W. K. Harcourt, Ethel Jackson, Fanchon Campbell, Bet Varden, and Florence Edney. The play has been staged by W. H. Gilmore.

SINGERS' CONTEST AT 81ST ST.

During the week of June 12 amateur singers residing in the vicinity of the 81st Street Theatre will be given an opportunity to enter vaudeville.

At the Keith house on 81st street six singers will appear nightly in addition to the regular vaudeville bill and each night the audience will be asked to select two winners. On the following Monday night these winners will contest against each other in the finals for the prizes.

First and second winners will each be given a week's engagement at the theatre. The other three winners will receive cash prizes. The contests will be held at night only.

"CELL MATES" REHEARSING

C. B. Maddax started rehearsals of his "Cell Mates" act this week. Will Kennedy and Jack Mundy, two burlesque men, have been engaged for the act.

HAWAIIAN NIGHTINGALE
The Waltz Beautiful
PUBLISHED BY
THE TRIANGLE MUSIC CO.
1658 BROADWAY, NEW YORK

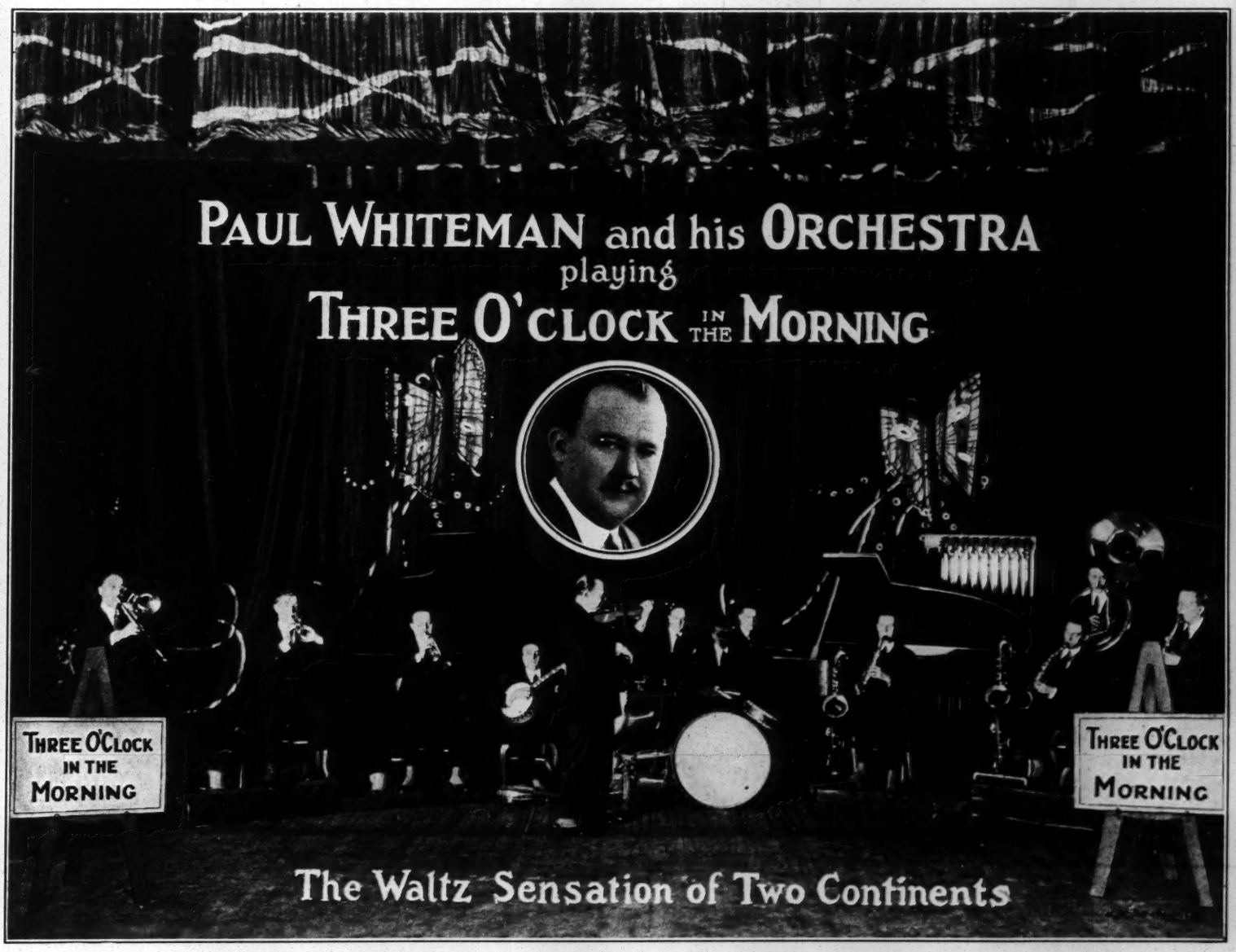
Paul Whiteman's

FAVORITE WALTZ

"Three O'clock IN THE Morning"

"THREE O'CLOCK IN THE MORNING" is my favorite waltz—practically the only one we ever play—and all of us love it and love to play it. It's the number one waltz in the books of all my orchestras."

Paul Whiteman


PAUL WHITEMAN and his ORCHESTRA
playing
THREE O'CLOCK IN THE MORNING
THREE O'CLOCK IN THE MORNING
THREE O'CLOCK IN THE MORNING
The Waltz Sensation of Two Continents

"YOU CAN'T GO WRONG WITH ANY 'FEIST' SONG"

THE UNEXPECTED-SENSA

STUM

A FOX TROT ODDIT

WATCH THIS ONE— "WHY SHOULD

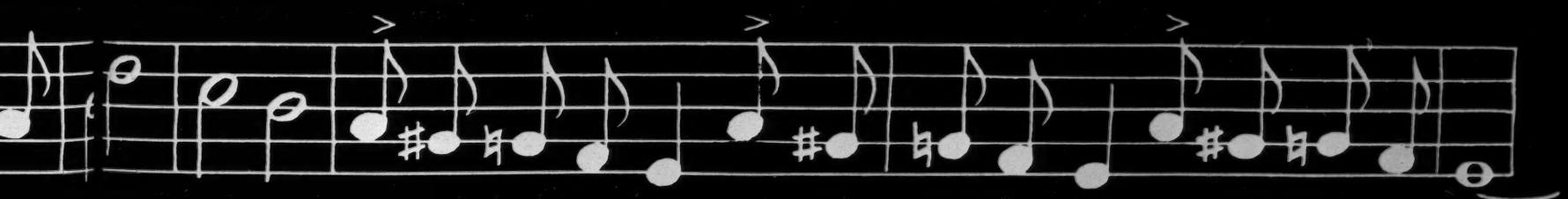
IT'S ANOTHER "I'M SO

"YOU CAN'T GO WRONG

SATIONAL - DANCE CRAZE

BLING

IT BY "ZEZ" CONFREY

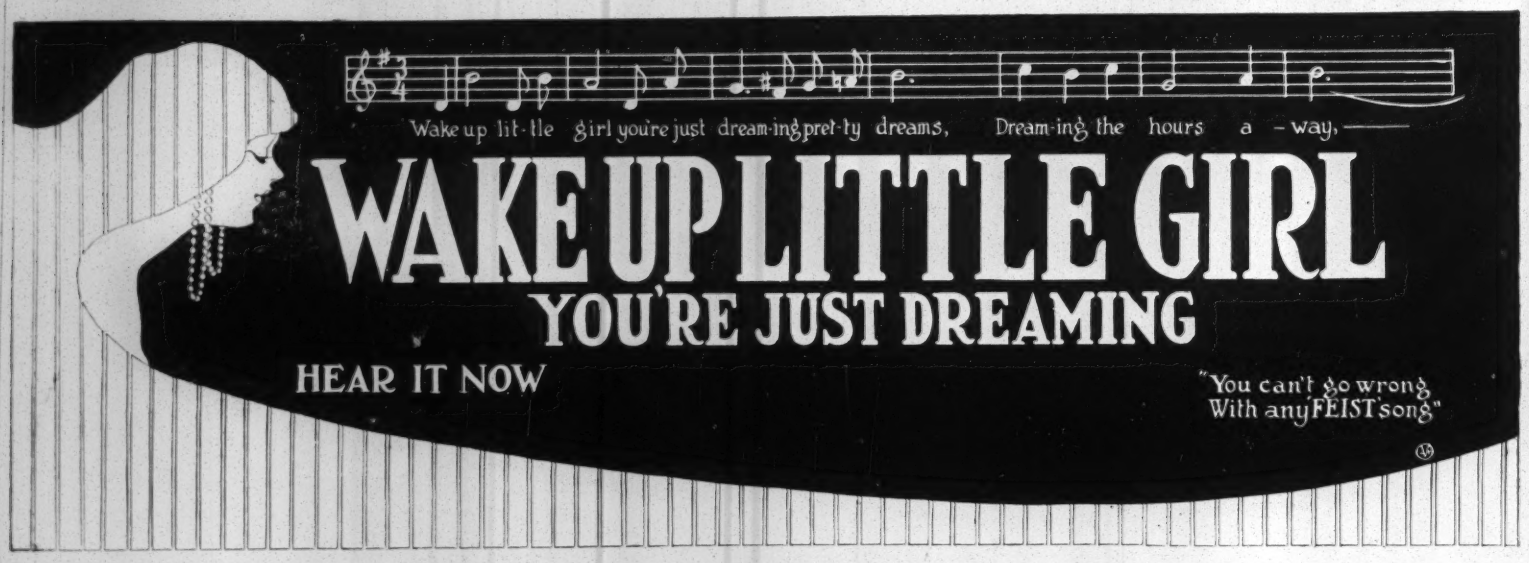


LP I CRY OVER YOU"

'M SO Y I MADE YOU CRY"

G VITH ANY 'FEIST' SONG"

Geor - gia! Geor - gia! My home sweet home
GEORGIA
Irresistible Fox Trot – Full of Rhythm and Snap – It's a Hit
"You can't go wrong with any Feist song"
Proved Instantly Popular in Vaudeville
—A Great Favorite with Dancers.
HEAR IT NOW!


Wake up lit-tle girl you're just dream-ing pret-ty dreams, Dream-ing the hours a - way,
WAKE UP LITTLE GIRL
YOU'RE JUST DREAMING
HEAR IT NOW
"You can't go wrong With any FEIST song"

Old Vir-gin-ia Blues, The mean-est kind of homesick Blues
VIRGINIA BLUES
A NEW FOX TROT BY THE WRITER OF WABASH BLUES
You can't go wrong with any Feist song
HEAR IT NOW!

Swan - ee Riv-er Moon Swan - ee Riv-er Moon Shin - ing on my cab - - in door.
Everybody's talking about
SWANEE RIVER MOON
THE BIG WALTZ SONG HIT
HEAR IT - NOW -
"You can't go wrong with any 'Feist' song"

SMASHING DANCE TUNE, GREAT NOVELTY ARRANGEMENTS FOR ORCHESTRA AND BRASS BAND. FOX-TROT BALLAD, WONDERFUL HARMONY NUMBER, GOOD for SINGLES, DOUBLES, QUARTETTES & DUMB ACTS

IN OLD CALIFORNIA WITH YOU

THE KING OF ALL BLUES. A MAMMY SONG BY ROY BARGY, DIRECTOR, BENSON'S ORCHESTRA; F. HENRI KLICKMANN, *Composer of* "SWEET HAWAIIAN MOONLIGHT"; DAVE RINGLE, *Writer of* "WABASH BLUES"

BROKEN HEARTED BLUES

NEW YORK 1658 BROADWAY McKINLEY MUSIC CO. CHICAGO GRAND OPERA HOUSE BLDG.

MAGICIANS' BANQUET BRILLIANT AFFAIR

The eighteenth annual banquet of the Society of American Magicians, held at the Hotel McAlpin last week, proved a brilliant affair. Between three and four hundred persons were present, including many of social prominence and note.

Sir Arthur Conan and Lady Doyle were among the guests of honor, as were also Melville Stone of the Associated Press, Mr. and Mrs. Adolph Ochs, Mr. and Mrs. Bernard Gimbel, Raymond Hitchcock, Mr. and Mrs. Wm. H. Donaldson, Mr. Sulzberger, Mme. Adelaide Herrmann, J. J. Murdock, Mr. and Mrs. E. H. Anderson, Mr. and Mrs. Francis J. Martinka, Mr. and Mrs. Howard Thurston and Postmaster E. M. Morgan and Mrs. Morgan.

Harry Houdini, President of the Society, presided, and following the banquet as toastmaster, introduced the various speakers who responded briefly. Melville Stone, "Father of the Associated Press," said that success in life depended on fooling, and that was the reason he was so successful.

Postmaster E. M. Morgan, facetiously referred to by Houdini as a "man of letters," said he came near being a magician.

Among the other speakers were Adolph Ochs, of the *New York Times;* W. H. Donaldson, of the *Billboard;* Francis J. Martinka, Bernard Gimbel and Mme. Hermann.

Sophie Irene Loeb said that she had investigated Sing Sing and had not found one magician there, and seemed surprised to learn that, as the business of the magician was in being tricky, there were not more dishonest magicians, a point afterward facetiously referred to by Raymond Hitchcock, who said that "you always watched the magicians so gosh darn close they couldn't be otherwise."

Sidney Cohen, in response to a request by Houdini as to his views on the exposing of magic in the films, replied that the matter would be taken up at the next meeting.

Sir Arthur Conan Doyle said that he was happy to be present with so many magicians, and also to meet Melville Stone, with whom he had been acquainted in '93 or '94, and who had shown him many kindnesses while he was in Chicago, and further that it was a pleasure to see at least one familiar face. "The first magician I ever saw," said Doyle, "was Bosco, and the first trick I remember was a barrel from which Bosco produced upon request any drink called for, such as sherry, lemonade, whisky, or any other beverage. I should think that any magician who would reproduce that trick today," continued Doyle, "would have the support of a large number of Americans, and also some strangers within the gates. Touching upon psychic matters which have occupied my attention so much of late," said Doyle, "spiritualists do not regard conjurors as enemies but as friends if they will only expose our enemies, the fake spiritualists. Of course, you magicians have your experiments and we have ours, and when such men as Lombroso, Flammarrion, Crooks, Wallace and others have theirs, we cannot afford to ignore them."

Giving no hint as to what he intended showing later in the evening, Doyle described it as not occult but psychic, and not supernatural but preternatural, and that it was a joining on one hand of the imagination and on the other hand of materialization, and also that the fake mediums got their names in the papers and real ones did not. He concluded his speech by saying he would answer no questions by either guests or the press.

J. J. Murdock said he had been invited to have a good time, and that it had been very successful up to the present. "If I can only learn how to change a $1,000 contract to a $100 one and get away with it, I'd be satisfied. I learned early in life that silence was golden, and think that we are all here to see what is going on behind the curtain."

The performance which followed was by far the best within the memory of the writer ever given by the S. A. M. at any of its functions.

Raymond Hitchcock acted as Master of Ceremony, and successively introduced Raymonde, who introduced a new version of the Rice Bowls; Kajiyama, who explained his theory of mind and matter, and mystified all with his multiple brain demonstrations.

Joe Cook presented a new milk-can trick, which he announced as superseding anything that Houdini had ever been able to accomplish, with which we, from a humorous standpoint, fully agree.

Ruhlman presented a juggling act. Francis Werner, as Ah Fong Ung, Chinese magician, presented paper tearing, ribbons and handkerchiefs, and the Handkerchief & Umbrella trick.

Melville presented Miss Dunne, a young miss of 98 pounds, in an Annie Abbott act, more recently shown by Resista and others. Five strong men found it impossible to raise Miss Dunne from the floor, or push her from a certain spot on the stage.

Following came Carl Rosini, presenting the Thumb Tie in a masterful manner; Arthur Lloyd with his Comic Card Index created much amusement, after which a number of pictures of supposedly prehistoric animals were thrown upon the screen at the instigation of Sir Arthur Conan Doyle. To many the mystery of how these pictures of dinosaurs, and others with names almost as extinct as the animals shown, were taken, was a wonderment.

Hy Mayer, the well known cartoonist, as a foreign magician, drew many laughs with his comedy magic act, especially the Growth of Flowers, which to all information at hand at present, are still in the state of incubation, or at least semi-adolescence.

George Heller presented some card tricks. Horace Goldin, with the assistance of Raymond Hitchcock, did some handkerchief tricks cleverly; Hitchcock afterward asking Sir Arthur Conan Doyle to write a play for him, saying that he would do his very best to make Doyle's name well known throughout the world. "In your idle moments, Sir Arthur, Forget Me Not," said Hitchcock.

Harry Houdini, assisted by Beatrice Houdini, did the Tape Tie, and the Trunk Trick which he had presented 28 years ago. Houdini used Doyle's coat, and completely baffled the investigator of many mysterious problems. At the conclusion of Houdini's performance he was accorded an ovation.

Malini, acknowledged card expert of the world, concluded with some remarkable examples of pure sleight-of-hand, in which he demonstrated not only to the audience, but to Sir Arthur Conan Doyle, who was on the stage, his remarkable skill, which brought forth remarks of "Wonderful! Wonderful!" from the author of "Sherlock Holmes."

Following the performance, motion pictures were taken of Houdini performing a new illusion; and dancing, with music furnished by the Dorta-Sanders Novelty Orchestra was indulged in until a late hour.

Among others present were: Frank Ducrot, The Great Leon, Frank Juhaz, Mr. and Mrs. Fred Schubert, Charles Hill, Elsie White, Daisy White, Joe Fuigle, Mr. and Mrs. Malini, S. L. Horowitz, Julius Dresach, Harold Brown, Hal Merton, Guissart, Harrington, Prof. Lowery, Scharnechia, William Meyenburg, M. A. Dunham, U. F. Grant, C. H. Dittmer, Leon Maguire, J. A. Wickes, Beats Moreland, Mian Chester, J. Karchere, Abe Seigle, Nora Seigle, Wallie Mueller, Hattie Glass, Alf Nathan, Julia Sauer, Grace Kramer, Mr. Wainright, William Weiss, Henrietta Weiss, Mr. and Mrs. H. Tate, Mr. and Mrs. Edwin Walker, Susie Heller, Horace D. Wolferman, Mr. and Mrs. George W. Heller, Mrs. McCracken, Bernard, H. Brown, Dr. J. Bartlett Crosby, Chasnoff, Collins, J. Colgan, Duyster, Dresilinger, Dr. G. Evans, B. M. L. Ernst, Feust, Fitch, Glenister, Gans, Gallatovitch, L. A. Grimes, Dr. Gant, Dr. Harley, Dr. L. Hartley, Heller, F. L. Holly, Hardeen, Hauenstein, Hill, Irving, Jones, Heiney, Gibson, R. Kirby, Kierney, Kitchen, Keedick, Long, Laurens, W. H. Leahy, Prof. Lowey, Mulloholland, McCrea, McClannin, Dr. McIntyre, Marinelli, Moeller, Mann, Miller, Parsell, Poppe, Raymonde, Rinn, Carl Rossini, Rosare, Mr. and Mrs. Harry Rouclere, Ruxton, Smith, Jr., Steffens, Sachs, Sheppard, Teale, H. G. Turner, Twombley, Thomson, H. Underhill, J. Vickery, Van Dien, Welman, Weeman, Wickers, Warfield, D. White, Fred Crosby and "Pop" Krieger.

SHARPE REVUE ROUTED

The Billy Sharpe Revue playing this week at B. F. Keith's 81st house has received a year's route over the Keith time. The route will open at the Palace Theatre on August 28th.

BIG PICTURE THEATRE FOR B'DWAY

The second largest theatre in the world, to be built at a cost of $2,500,000, and which will show motion pictures only, will be built by the Famous Players-Lasky Corporation, the largest single motion picture producing and distributing company in the world, on the site running from West Forty-third street to West Forty-fourth street, directly behind the Putnam Building, it was announced last week. This property and the Putnam Building also is at present owned by the 1,493 Broadway Corporation, which is a subsidiary of the Famous Players-Lasky. The Putnam Building, which faces Broadway between Forty-third and Forty-fourth, will be used as the entrance to the theatre, and, according to present plans, another story will be added to it.

The theatre project has been financed by a $5,500,000 loan and mortgage, covering the entire property, 207 x 200 feet, by the Prudence Bonds Corporation. With the placing of the mortgage, The Famous Players-Lasky Corporation takes a twenty-one year lease on the property.

The new theatre, which will probably be called the Putnam, will seat over 4,000 people. The buildings, which at present occupy the plot in the rear of the Putnam Theatre, will be demolished.

"The aggregate rental runs into many millions," said William M. Greve, vice-president of the Prudence Bonds Corporation, "and amply provides for amortization, interest and all other carrying charges.

"This will mark a great improvement in the Times Square section, as the Famous Players-Lasky Corporation is one of the largest film manufacturing concerns in the world, and produces 30 per cent of all the films in this country.

"They now control the Rialto, Rivoli and Criterion. The lease is assigned to the Prudence Bonds Company as additional security."

REQUEST BILL AT MARYLAND

BALTIMORE, Md., June 5.—Request Week at the Maryland Theatre here has resulted in the following acts being booked for the house after considerable voting had been done during the past few weeks. John Steel, with Jerry Jarnigan at the piano, The D'Arville Sisters, Aileen Stanley, Hayataka Bros., Tom Bryan and Lillian Broderick with Lou Handin; Watson's Dogs, Senator Ford from Michigan, and Karyle Norman "The Creole Fashion Plate," in a new act.

LONG REHEARSAL FOR "FOLLIES"

The members of the Ziegfeld "Follies," which opened at the New Amsterdam on Monday night, gained little advantage from the fact that the show is opening cold on Broadway this season since they were forced to rehearse until almost daybreak Monday morning. The last rehearsal started Sunday at midnight and did not finish until between four and five Monday a. m.

MELODY LANE

MUSIC PRICE NOT RESPONSIBLE FOR PRESENT SLUMP IN SALES

High Cost of Living Together With Vast Amount of Unemployment the Real Reason—Price Cut Would Not Remedy Existing Conditions

With the music business in a slump which compares with that of the theatrical and other industries listed as non-essential, publishers as well as dealers are endeavoring to find the real reason for the decline as well as a method of restoring it to its previous degree of prosperity.

Some of the music men, and a large number, too, are openly stating that the trouble is due to the high cost of music, that the public cannot longer afford to pay the present rates and that a price cut is necessary.

At first thought the idea seems a good one, but on more mature deliberation it appears that the idea not only is bad but would not improve conditions at all.

There is a reason for this, too, and that is the fact that despite the general slump in all lines of business living costs are high, printing and paper prices are still a long way from the old rates and general expenses continue to keep up. With this in mind it is easy to discover that any decided cut in the price of selling music would work havoc among the publishers. A big sale of songs upon which little or nothing has been expended in the way of advertising and exploitation at a cheap price would naturally bring in considerable money, but the day for that is gone. The public took a chance at all sorts of publications during the easy money day of the war and has learned its lesson.

Thousands of copies of music were sold in the ten-cent stores upon which scarcely a penny in advertising or exploiting had been spent, songs without the slightest merit except an illustrated title page, attractive name or something of the sort were carried home by music lovers who drawn into the stores by some hit filled their arms with the unknown songs simply because they were cheap and they had the money in their pockets.

They learned their lesson; not only did they stop buying the song which had not been exploited and pronounced a desirable number by the public at large, but they stopped buying almost altogether.

In the cheap price days when the ten-cent stores sold millions of copies of music a year they bought wildly from almost everyone that published songs. Depending upon the drawing power of the advertised songs and the hit numbers the cheap price stores wishing to make a big profit purchased great quantities of songs not in demand and issued by practically unknown music houses just to make the big profit.

Songs that from the standpoint of merit or demand had no place in the stores were not only displayed but featured to the exclusion of the publications of the big houses that had spent fortunes in creating demand for numbers and in the end saw their trade disappear.

A song to sell must first of all have merit. It is the publishers' work to determine this and after having done so must exploit it in every possible way. That will create a demand and with this created he can sell it in such quantities as his ability and the public's desire warrants.

For this he must get a reasonable price. Without it there is not only a loss facing him but the future of his and every other publisher's business is dark.

HARMS GETS ENGLISH HIT

Harms, Inc., have taken over the Paris and London song hit, "It's Up to You," English version by Bud de Sylva and music by Maurice Yvain, composer of "Mon Homme." The song, which is in fox trot rhythm, is popular abroad under the title of "J'en ai Marre."

The publishing company is expecting the score of the new "Ziegfeld Follies," which it is publishing, to contribute some valuable additions to the catalogue. The "Follies" score this year is by Dave Stamper, Lou Hirsch and Victor Herbert. An interpolated number or two may be introduced by other writers. Gene Buck has written the lyrics.

NEW WRITING TRIO FORMED

A new song writing trio has been formed of writers of recognized ability who proved themselves to be unusually prolific. The team is composed of Bob Schaefer, Spencer Williams and Johnny Tucker, and during the past week they have placed several songs with local publishers. Among their new numbers are: "Swanee Baby," placed with Jack Mills, Inc.; "Trinidad," with Remicks; "Flapper Fan," with the Triangle Music Company and "Cool the Puppies" with Clarence Williams who recently opened offices in the Gaiety Building.

KAY-STERN COMPANY STARTS

The Kay-Stern Music Publishing Company, have opened offices at No. 1658 Broadway. The new company has several numbers in its catalogue but at present is working on a number written by Leon Flato and Addison Burkhardt entitled "Uptown and Downtown."

M. P. A. TO MEET ON JUNE 12

Coming on the heels of the Music Trades convention, which opened June 5th, at the Hotel Commodore, the Music Publishers' Association will hold their three-day convention at the Hotel McAlpin, opening on June 12th. Ernest Philpott, president of the Association, will preside at the meeting held for the purpose of bettering business conditions. Election of officers for the coming year will also be held.

As per usual schedule a banquet will be held on one of the nights, and another day will be set aside for the outdoor picnic affair to be held somewhere on Long Island, probably at Glen Cove. Last year the convention was held in Chicago although New York is the usual place, where the music dealers get together and forget the music slump.

"HOT LIPS" IS NOVELTY

Henry Lang, pianist, with Paul Riese's orchestra at Atlantic City, has in collaboration with Henry Busse and Lou Davis written a novelty rag number called "Hot Lips" which is scoring a quick hit. It is a big hit with the orchestra leaders and already is among the popular numbers in the big Feist catalogue.

HALSEY MOHR TO PUBLISH

Halsey K. Mohr, the song-writer, is going to enter the music publishing field. His offices will be located on 46th Street, and will be opened for business sometime during the month of August.

Mohr has been writing songs for years and recently has been in vaudeville.

DAMAGES IN SONG SUIT

In the motion made in the Supreme Court by Fred Fisher, Inc., that Felix Bernard, the writer of "Dardanella," be assessed damages for the injunction obtained in 1920 restraining the music publishing house from disbursing the moneys received from the publishing and sale of the song until the determination of the songwriter's suit for royalties, Justice Wasservogel last week decided that Fred Fisher, Inc., was entitled to damages. He appointed Edgar Bromberger, of No. 56 Pine street, referee to ascertain the damages sustained to the publishing house by the granting of the injunction.

Bernard's suit against Fred Fisher, Inc., after hanging fire for nearly two years, was tried recently in the Supreme Court. After the case had been on for almost a full week Bernard discontinued his action. With reference to this Justice Wasservogel said in his opinion: "The discontinuance of the action on the trial over the objection of the defendant was in effect a determination. From the facts it appears that plaintiff was unable to prove his case, and in such event the complaint would have been dismissed. Defendant was entitled to a determination and the discontinuance granted by the court was in effect such a determination." At the time the injunction was obtained against Fred Fisher, Inc., Bernard put up a $1,000 bond guaranteeing damages.

GIFT TO SONGWRITER'S WIDOW

Although the late Harry Williams, song writer, was not a member of the American Society of Authors, Composers and Publishers at the time of his death, the Board of Directors of the society voted a $500 donation to Mrs. Harry Williams, who, it was learned, is in straightened circumstances. Mrs. Williams, the widow of the song writer who was one of the best liked men along Broadway, is at present in New York, having recently arrived from the coast.

Harry Williams was one of the founders of the A. S. C. A. P. in 1914. At that time he was publishing music under the name of the Harry Williams Music Publishing Company.

The Society also voted another $1,000 to Silvio Hein, composer and member of the Society, who is recuperating from a long illness.

"TRY AND PLAY IT" RELEASED

Phil Ohman, Victor record and Q. R. S. roll artist, and member of Paul Whiteman's Piano Quartette, has written a new rag classic piece for the piano entitled "Try and Play It," which he has placed with the Richmond-Robbins, Inc. The number is unusual for an instrumental novelty and has many tricky effects.

WATERSON RELEASES "BECAUSE"

Waterson, Berlin & Snyder have released the new number by Roy Turk and J. Russell Robinson, entitled, "Just Because You're You," a fox-trot ballad. It is the number one song for the present and the entire professional department are concentrating on the song.

MUSIC CLUB IN CONVENTION

The New York State Federation of Music Clubs, held a three-day convention in the ball-room of the Hotel Pennsylvania on Monday, Tuesday and Wednesday of this week. The sessions were closed to the public. Reports from the various committees were read.

ADOPT OFFICIAL SONG

"Sunshine Alley" was adopted by the Grand Street Boys Association as their official song at the dinner held last Saturday night at the Hotel Commodore. Eugene West and Joe Griffiths introduced the Mittenthal number at the dinner.

U. S. MARSHAL IN CAFE

Deputy United States Marshal Walton took possession of the Marlborough Grill, located in the basement of the Marlborough Hotel at Broadway and 36th street, last Saturday afternoon as a result of a judgment of $356.00 being awarded the American Society of Authors, Composers and Publishers by Judge August N. Hand of the United States District Court. The judgment is for infringement of a musical composition which was played at the grill without a performing rights license fee being paid to the Society, and is against the Loop Hotel Company which operates the cafe or grill room, and of which Charles F. Cornell is the head.

The action is probably without a precedent in Broadway history, and taking possession of the premises by a U. S. Marshal of a Broadway resort on similar proceedings has not occurred before in the dealings of the A. S. C. A. P. with resorts which play copyrighted music for profit.

Charles E. Cornell, head of the company which operates the grill room, said that no member of the company knew of any such action being taken against them by the American Society of Authors, Composers and Publishers, and that they would start a court action early this week to have the judgment rendered against them set aside.

In the meantime the U. S. Marshal has charge of the place and nothing according to the law can be removed from there and he also has charge of the receipts taken in by the grill room cashier. Unless, the judgment is satisfied, after a certain lapse of time, the Marshal has the power to advertise the place for sale. This is expected to be averted.

J. C. Rosenthal, General Manager of the American Society of Authors, Composers and Publishers ridiculed the statement of the grill room owners to the effect that they had not been served with papers in the suit for copyright infringement. The judgment he said had been rendered by default because the grill room owners had failed to file an answer to the suit of which they were fully apprised. The fee that the Marlborough Grill would have to pay for the performing rights of copyrighted music according to Mr. Rosenthal would be about $15.00 per month. Other cases similar to that of the grill room will come up shortly and in the event of the owners of resorts failing to pay a performing rights fee, suit will be filed.

WANT LICENSE INFORMATION

Numerous letters have been received by the American Society of Authors, Composers and Publishers in response to the notice sent out by them to the different radio broadcasting stations throughout the country. The general tone of the letters from the radio people is to the effect that they do not wish to infringe on the copyright law and want to hear more about the license plan and the arrangements that are contemplated in regard to the paying of a performing rights fee by the broadcasting stations and corporations who operate some of them.

Of the many communications received, one of them read that their music broadcasted was entirely gratituous service to the people and not for profit. Another one said that they were putting the product on the market which is what they thought the publishers wanted done, and if anyone should be compensated, it should be the writer of the letter, not the society.

"MARY ELLEN" RELEASED

The Chamberlain Co., of Detroit, have just released a new novelty fox trot entitled "Mary Ellen" (Since I Fell in Love With You), written by Harry Jolson, Howard Simon and Harold C. Berg, the latter better known as Harold Chamberlain, well known in music circles.

BURLESQUE

BUILDING FUND TO REMAIN WITH CLUB

WILL NOT BE REFUNDED

The building fund money will remain in the treasury of the Burlesque Club. This was decided at a rather stormy meeting which was followed by an election at the club house last Thursday night.

The money in question was collected over a year ago for the purpose of building a club house. A day's receipts was donated to the club by the show owners and houses owners of both the Columbia and American Burlesque Circuits. It amounted to over $50,000; to this was added money already in the treasurey, which brought the amount up to nearly $60,000. This money was loaned out, and is drawing interest.

Several of the show owners who were members of the club seemed to think that the money should be returned, as they did not think the club house would ever materialize. At a meeting several months ago, a motion was made by a member to return the money. A special meeting was called for the members to vote whether the money should be returned or not. This meeting was held last Thursday.

Seventy-five members who were in good standing attended. Speeches were made by a number, for and against. When the votes were counted fifty-nine voted to retain the money and fourteen for returning it, while there were two votes that were blanks.

James E. Cooper stated that he saw no reason why a club house could not be secured. He stated that if the club could gather $60,000 in one year for this purpose, it should be able to get that much more in the next two years. The present club house has been a great benefit for its members in the past and is on a paying basis. It is really a headquarters for the show owner, manager agent and actor and it is really a home to many of those whose homes are out of the city.

The annual meeting for the election of officers will be held on Thursday, June 8, at the club house. There are two tickets in the field. This election has created considerable interest.

I. H. Herk, who is at present the president of the club, announced last Thursday after the election, that he intended to resign from the club at the next meeting.

There will be no Jamboree this year. It was voted on several months ago to hold one, but the committee in charge evidently made no progress in getting it over, as Manager J. Herbert Mack of the Columbia Theatre stated last week, he had not been approached about holding it at his theatre.

JONES BACK IN BURLESQUE

Rube Bernstein has signed Gattison Jones and Elsie Elliott for his "Broadway Flappers" on the Columbia Circuit next season. Jones was in burlesque three years ago and was then considered one of the best men in his line. He has been playing the two-a-day vaudeville houses since then. Jones is a singing, dancing and talking "straight" man.

HICKMAN RE-SIGNS

Hurtig and Seamon re-signed Lee Hickman Monday, for one of their shows next season. Hickman was with their "Puss Puss" company the past season. He also closed a three weeks' engagement in stock at the Star in Cleveland last Saturday.

LILLIAN ROCKLEY SIGNS

Lillian Rockley has signed with James E. Cooper to go with his "Folly Town" next season.

AMERICAN VOTING TRUST MEETS

A meeting of the Voting Trust of the American Burlesque Circuit was held in the offices of the circuit in the Columbia Theatre Building last Friday noon. They elected a new board of directors for the circuit for the ensuing year. All the former directors were re-elected with the exception of Doctor Lothrop, who resigned. The board are I. H. Herk, E. Thos. Beatty, George Gallagher, Forrest Trollers and Henry Dixon. Dixon was elected to take the place of Lothrop.

It is said that the same officers would be re-elected that are now in office shortly.

The only other stockholders present were Sim Williams, Charles Franklyn and the attorney for the Weil Estate.

It could not be learned in the offices of the company, just what is intended for next season in the way of sending out shows.

The Voting Trust that attended the meeting were Judge Muller, I. H. Herk, George Gallagher, E. Thos. Beatty and Warren Irons.

COL. RE-ELECTS OFFICERS

The re-election of officers was the most important thing transacted at the annual meeting of the Columbia Amusement Company at the headquarters of that company in the Columbia Theatre Building last Thursday.

There is no change in the directorate. The officers were all re-elected for another year.

The route for next season was arranged and passed on, there being several changes from last season.

Walter Hill, well known newspaper man, was appointed as press agent to take office on July 1, with headquarters in the Columbia Theatre Building.

SEIGERMAN SIGNS

Moe Seigerman last season ahead of A. Reeves Show, has been engaged to do the advance work for one of Hurtig & Seamon's show next season. Billie McGuire (Mrs. Seigerman) will be the ingenue with one of the firm's shows.

COLE SIGNS WITH CAMPBELL

William S. Campbell has signed Eddie Cole to work opposite Joe Marks in his Columbia Circuit show next season. This will be Cole's first season on the Columbia Circuit. Cole and Marks worked together several seasons ago with the "Broadway Belles" on the American Circuit.

CURTIN GOING TO TEXAS

James E. Curtin, manager of the Empire Theatre, Brooklyn, will leave for his former home in Texas this week. He will remain there about a month and then return to Brooklyn to get his house ready to open for next season.

RAYMOND SIGNS WITH MARION

Dave Marion signed Charlie Raymond last Friday for one of his shows on the Columbia Circuit next season. Raymond is a straight man who has been in vaudeville with Bert Baker the past five years, playing the Keith Time.

KESSLER SHOW OPENS MONDAY

Chas. Kessler will open his summer show "Fads and Fancies" at Long Branch next Monday. In the cast are Harry Evanson, Elmer Brown, Sally Carter, Emma Kohler, Loretta Shine and the Dixieland Jazz Band.

LIVINGSTON IS WALDRON REP.

Chas. Waldron has appointed Frank Livingston as his representative in New York, with offices in the Columbia Theatre Building. Livingston will engage people for the show next season.

COLUM. TURNS OVER B'KLYN. LEASES

STAR AND GAYETY HOUSES

All papers were signed Monday morning whereby the Columbia Amusement Company has turned the leases held by them for the Star and Gayety Theatres, Brooklyn, over to the Sam Raymond Theatrical Company.

This deal has been pending for several weeks as announced in the CLIPPER some time ago, but the final signing of the papers did not take place until this week.

Raymond, who is associated with the widow of the late B. F. Kahn in this enterprise, will take possession of the houses on June 15.

The present lease runs until 1925. It is said that Raymond is paying an annual rental of $52,000 for the two houses. He has not decided just what he will put in these houses; it may be stock and then again it would not be surprising if he played the shows on the new Mutual Burlesque Association Circuit. This will be decided on shortly.

He will, however, open the houses about August 15.

KRAUSS CHANGING CAST

Dave Krauss will change his cast again next Monday with the exception of Kitty Warren and Jackie Wilson, who will remain over. The new principals will be Richy "Shorty" McAllister and Harry Shannon, Raymond Paine, Charles Brown, Eleanor Wilson and May Neuman. These principals will remain two weeks.

For the two weeks commencing July 26, Frank Hunter will return with another big cast. Billy Foster, Frank Harcourt and Marty Semar are booked for two weeks commencing July 11th.

WEBER REVUE OPENS

BALTIMORE, Md., May 31.—Ike Weber opened his revue at the Century Roof last Monday. It is the first revue to open here under his direction. Jack Mason staged it. In the cast are Margie Carvelli, Wilmer Haag, Bernica La Barr, Dixie O'Neal and eight girls. It is claimed that this is the best revue that has been staged to the Century. The numbers and wardrobe are wonderful.

SIGN WITH BEDINI

Jean Bedini has signed the following principals for his Columbia Circuit show for next season: George Snyder, Jane May, Joe Howard, Edith Keller, Sterling Saxophone Four, Florence Drake, Balzer Sisters, Marie Fanchionette and the Sutherland Saxophone Six.

SIGNED FOR HASTINGS SHOW

Harry Hastings has signed the following principals for his Columbia Circuit show next season. Scotty Friedell, Dick Hulc, Kenneth Christy, Kitty Warren, leading woman, Madlyn Worth, Irene Leary and the Three Syncopators.

MORTAN ON FOX TIME

Nat Mortan will open on the Fox Time this week in a "single." He will feature his Human clarionet. Mortan was with Jean Bedini's "Cuddle Up" last season on the Columbia Circuit.

"CHUCKLES" SAILS FOR LONDON

Jean Bedini and his entire company of "Chuckles of 1922" sailed Tuesday for London. They are booked to open at the Oxford, June 19.

KRAUSS SHOW AT THE OLYMPIC IS CLEVER AND BRIGHT

Dave Krauss presented a big change in the cast of his burlesque show at the Olympic last week. Kitty Warren was the only one of the principals to be held over. Jacque Wilson who doubled in the chorus and principal part the last time we saw the show, played the ingenue role last week.

The show was called the "Morvich Girls" and Frank Hunter was featured. Producer Matt Kolb staged the book which was called "Why Worry" between the material that he staged and the scenes that were used from several of Cooper's shows the past season, an excellent entertainment was seen.

Hunter and Lew Dean handled the comedy. Hunter did a "wop" in the first part and black face in the burlesque, the same line of comedy he did during the past season. In both of these roles Hunter was extremely humorous. Dean is new to us, he works on the type of Ed Wynn and is a very funny fellow. His type will be new and acceptable to burlesque.

Charlie Wesson did straight and handled his part very well. Kitty Warren bubbling over with vim and personality never worked or looked better. Miss Warren has gained a little weight recently which has improved her appearance greatly. She dashed her numbers off at high speed and won many encores last Friday night.

Jessie Rece, an extremely pretty and well formed girl of youthful looks, in the prima donna role did very nicely. Her selection of numbers were good and she rendered each in a rich, clear voice getting them over effectively.

Virginia Ware worked in most of the scenes with Hunter and proved a capable one to "feed" that clever comedian.

Jacque Wilson in an ingenue role had several fast and jazzy numbers which she put over with lots of pep. Miss Wilson has the makings of a clever girl and should develop during the next season. She knows how to read lines well and put her numbers over.

George Naimola, Joe Lang and Frank Vetrano were in a number of the bits and scenes, but stood out late in the show with their singing specialty.

Krauss has as good looking lot of girls in his chorus as one could see in any road show. They are good workers and do not overlook a point to get a number over. The numbers were prettily arranged by Billy Koub the producer of the numbers.

The house was packed when the curtain went up on the opening ensemble, which was followed by the "inspector" bit given by Dean, Wesson and the Misses Ware, Rece and Wilson. Hunter then made his entrance and was given a big reception. He, Wesson and Miss Warren went into the "check" bit and won many laughs.

The "cigarette" number and bit pleased, it was worked up by Hunter, Wesson and the girls in the chorus.

The "apartment" scene proved a big comedy offering but was rather rough, but this is the kind of comedy they like at this house. Hunter, Dean, Wesson the Misses Ware and Rece and one of the trio boys were in it. It was action all the way through.

Lew Dean assisted by a young lady offered a singing, dancing and talking specialty. Dean's impersonation of the late Bert Williams is a clever piece of business, in fact we have seen no better. He has all of Williams' mannerisms and ways. He also offered a clever dance. The young lady in the act while dancing well, would look much better if she wore an ingenue dress. It would lend more class to the act.

(*Continued on page 28*)

DRAMATIC and MUSICAL

"DRUMS OF JEOPARDY" AT THE GAIETY IS DULL MELODRAMA

"THE DRUMS OF JEOPARDY," a play in five acts by Harold MacGrath, dramatized by the author and Howard Herrick, presented by Alfred E. Aarrons, at the Gaiety Theatre on Monday evening, May 29, 1922.

CAST

Kuroki ..... Emmet O'Reilly
Boris Karlow ..... Paul Everton
Cutty ..... William Courtleigh
Edward Burlingame.....Bernard Reinold
Kitty Conover.....Miss Marion Coakley
Antonio Bernini.....George Frenger
Stemmler .....John Colvin
John Hawksley .....C. Henry Gordon
Patrick Conroy.....M. Tello Webb
Dr. Richard Harrison....Victor Harrison
Stepan Gregory.....Reginald Barlow
Chauffeur .....George Golden

Melodrama seems to be what the public wants just now, but it is self-evident that the same public wants good melodramatic shows, just as they did in the days when the melos were in their prime, so to speak. "The Drums of Jeopardy" appeared in the *Saturday Evening Post* as a serial novel some time ago, and it was mighty good reading. In book form a story can be built up situation by situation, especially when it runs serially in a magazine, for the reader is willing to accept plenty of action without logical continuity. When the same story, however, is put on the stage, for to be seen and for to be heard, it is a horse of another color.

Harold MacGrath's play suffers from just this reason—there is little reason to it.

The play is presented along the current impressionistic lines, with seven scenes used instead of the commoner acts. These scenes are located in an attic, an apartment high up in an office building, and a flat in an old-fashioned dwelling house.

"The Drums of Jeopardy" would have made a pretty good motion picture, judging by the average picture's quality, and it probably will. There are enough captures and escapes, villains and bolsheviks, plus a hero who is a Russian prince incognito, and an American newspaper woman for a heroine, to keep a picture producing unit busy for three months and the plot would qualify nicely for a "serial."

The story concerns the desperate attempt of some Russian reds to get hold of some priceless emeralds, known as the Drums of Jeopardy, which are supposed to be in the possession of a refugee Russian prince, who is going by the name of John Hawksley in New York. Hawksley is not only a prince, he is a master violinist; so good in fact that when he plays a love song on his violin listening women are enthralled. He comes into the life of Kitty Conover, newspaper writer, and Kitty proceeds to get mixed up in the plot. Another refugee, an old master of the violin and teacher of the prince, is likewise brought into the jam, and one of the scenes shows the villain smashing the old duck's loved instrument right before his eyes. People climb in and out of windows, skyscrapers and attics for the greater part of the play. Finally the bolsheviks are foiled and deported to Russia, which serves them right. The hero and the heroine watch the final curtain descend with love and admiration in their hearts for one another, for strange as it may seem, they are going to get married.

The cast includes but one woman, Miss Marion Coakley, who does about the best acting in the play. The others seem a little nervous about their parts or maybe about the success of the piece. Ira Hards staged the production.

"A PINCH HITTER," ALLAN POLLOCK PLAY AT THE MILLER

"A PINCH HITTER," a comedy in four acts by H. M. Harwood, presented by Allan Pollock at Henry Miller's Theatre on June 1, 1922.

CAST.

Millicent Hannay.....Pamela Gaythorne
Nigel Bellamy.....Charles Waldron
Page.....Gordon Gunniss
Mr. Prothero.....J. M. Kerrigan
Dennis Lestrange.....Allan Pollock
Archibald Hannay.....Edgar Kent
Joyce Traill.....Helen Stewart

In his production of "A Pinch Hitter," at Henry Miller's Theatre last week, Mr. Allan Pollock, last seen here in the successful "Bill of Divorcement," makes his appearance in the more English than American role of actor-manager. Where in the "Bill of Divorcement" he played a deeply tragic part, in this new comedy of H. M. Harwood he appears as a comedian. His work in this capacity is deft, sure and quietly forceful, his performance being most enjoyable from all angles. He has surrounded himself with a cast which is exceptionally good, the lightness of the play being thus greatly enhanced.

The story of "A Pinch Hitter" is not over-burdened with plot; there is just enough to go around, providing it is not stretched too long by over-leisurely acting. The more or less ununique character of a professional co-respondent in divorce cases is the hero of Mr. Harwood's tale. As played by Mr. Pollock much of the lack of originality of the part is overlooked. J. M. Kerrigan, in his usual artistic manner, plays the part of the solicitor who agrees to arrange it so that the flighty wife of a country gentleman may get a divorce so that she may marry an odious Member of Parliament together with whom she will be able to reform the world. A professional co-respondent—the pinch hitter—is engaged to repair to the lady's home and commence operations. The pinch hitter, however, has a gentle nature, and he cannot quite stomach the proposed alliance between the M. P. and the lady of reformative instincts. So he proceeds to make up to her himself, and things look almost as though he will leave off pinch-hitting for a steady job in the line-up. But a new development arises—in the shape of a delectible young flapper, engagingly played by Helen Stewart,—and almost everything is satisfactorily settled.

TOWN GUILD GIVES THREE

The Town Drama Guild of the Bronx presented three one-act plays at the Provincetown Playhouse on the evenings of June 2, 3 and 4. The programme consisted of Eugene O'Neil's "Ile," "There Will Be No Performance," by Lajos Eri and "On the Other Hand," by Gustav Davidson.

The Town Guild are planning to build a Little Theatre in the Bronx.

SAVAGE TO DO LEHAR OPERA

The American rights of a new Franz Lehar operetta entitled "The Blue Murzurka," have been purchased by Henry W. Savage. The piece will be produced here early in September.

"THE NEST" CLOSING

"The Nest," the William A. Brady production which is at present playing at the 48th Street Theatre, will close its season on Saturday night, June 10th. The piece will be placed on tour next season.

YORKVILLE THEATRE CLOSING

The Yorkville Theatre, on East 86th Street, where the Blaney Players have been holding forth during the past season will close its season on Saturday, June 17th.

STRAND FILM SWITCHED

Because of the charge of the International Film Service Company that "I Am the Law," the picture scheduled for showing at the Strand Theatre this week, infringed the copyright of one of its pictures, entitled "The Valley of Silent Men," another feature picture was substituted at that theatre this week, Joseph Plunkett, manager, deciding not to exhibit the film owing to the probability that the dispute will be taken to the courts this week. In its place, "Domestic Relations," featuring Katherine McDonald, is being shown.

"I Am the Law" was produced by Edwin Carewe for Affiliated Distributors, Inc., from a story by James Oliver Curwood. The International Film Company's picture is said to be based upon the same or a similar story by the same author. Warning was issued by the International that any and all persons responsible for the exhibition or distribution of "I Am the Law" would be prosecuted.

"DRUMS OF JEOPARDY" CLOSING

"Drums of Jeopardy," the mystery play which opened at the Gaiety Theatre on Monday night of last week closed on the following Saturday night following a week of bad business.

The play, adapted from Harrold MacGrath's story published sometime ago in the *Saturday Evening Post* seemed to lack the attractiveness of the printed story and did not sustain the interest aroused in the opening scene.

The piece is to be recast and will go out again in the Fall.

FIDELITY ELECTS OFFICERS

The Actors' Fidelity League in its annual election of officers last week named the following officers for the coming year:

Henry Miller, President; George M. Cohan, Vice-President; Louis Mann, Second Vice-President; Howard Kyle, Secretary; Ruth Chatterton, Treasurer.

The directors include Margaret Anglin, Ivah Wills Coburn, William Collier, Ernest Elton, Arleen Hackett, Helen Hayes, Lester Lonergan, Wilson Reynolds, Thomas E. Shea, Otis Skinner and Robert Vaughn.

AUTHORS' SHOW IN GARDEN

The Authors' League of America, whose plan to hold a midnight carnival in Central Park, June 9, was vetoed by Mayor Hylan, announced last night that the carnival will be held on that date in Madison Square Garden. Tex Rickard donated the use of the Garden.

Charles Dana Gibson, Coles Phillips, Neysa McMein, Norman Rockwell and Howard Chandler Christy have donated drawings as prizes.

GUILD GETS NEW PLAYS

The Theatre Guild has acquired for future production two more plays. One, "R. U. R." a Tzech play by Carl Capek was recently given in Prague, the other is the much talked of "Masse Mensch" by Ernst Toller which was produced by Jessner at the Volksbuehne in Berlin this season.

"PRUNELLA" ON JUNE 21

The Gardens Players of Forest Hills Gardens, Long Island, will hold a dress rehearsal of "Prunella" on Monday, June 19. The regular performance will open on June 21, and continue for one week. Walter Hartwig is directing the players.

"BUSTER" KEATON IS A DADDY

Los Angeles, June 3.—Joseph F. "Buster" Keaton, film comedian is the father today. A boy was born last night to his wife, formerly Natalie Talmadge, sister of Norma and Constance Talmadge.

McINTYRE AND HEATH SCORE BIG HIT IN "RED PEPPER"

"RED PEPPER," a musical comedy in two acts and eight scenes. Book by Edgar Smith and Emily Young. Lyrics by Howard Rogers and Owen Murphy. Music by Albert Gumble and Owen Murphy. Presented at the Shubert Theatre, Monday evening, May 29.

CAST

Juniper Berry.....James McIntyre
Jimpson Weed .....Thomas Heath
Lilly Rose .....Mabel Elaine
Nokomis ..... Vivian Holt
Wah Letka .....Lillian Rosedale
Col. Shelby Bright.....Dan Quinlan
Sally .....Florence Rayfield
Richard Pitney .....Barrett Greenwood
Dolly Pitney ..... Ferne Rogers
Lord Gathe-Coyne.....Charles Brown
Scotty .....Bob Nelson
Babe Stringer ..... Gladys Fooshee
Billie Bull .....Sybil Fooshee
Jimmy Swift .....Dan Brennan
Tommy Dodd .....Hal Sands
Lariat Ike .....Bee Ho Gray
Nan .....Ada Summerville
R. R. Attorney .....George Youngman
Rembrand ..... George Youngman
Ramonda ..... Escamilio

Though hindered to some extent by a book that is unusually ordinary, McIntyre and Heath came through with shining colors, and so gave the audience a run for its money despite all other faults to be found in the piece. The past-masters in the art of blackface comedy who, incidentally, hold the record as a stage team and who have worked together for about half a century or so, moved through the play like the sun through the clouds on a dark day, dispensing laughs, and holding the interest like few comedians can. James McIntyre was in the role of one Juniper Berry, colored gentleman of misfortune, while Thomas Heath was Jimpson Weed, "Get Rich Quick Wallingford of the colored race." Of course Juniper Berry never could shoot craps like his partner, Jimpson Weed, and so suffered the loss of his bankroll every time the galloping dominoes were trotted out.

The eight scenes start at Havana and end in Georgia with stops at a ranch in Arizona, the Dingeville Country Club links, and other places. "Red Pepper" is the name of a horse who figures in the first half of the show, and who would have been doped but for the powders being mixed and not taken according to the prescription of the tout. After the racing business is over and which is something on the style of "Honey Girl" in plot, Arizona is the next stop. Bee Ho Gray gave a fine exhibition of lariat throwing and other tricks with the knife requiring great skill and practice. The finale and scene before that took place in a Georgia colonel's home.

While there were no star female principals with one possible exception, there certainly are voices that stand out as the kind of soprano that most musical comedies generally have. Mabel Elaine, the dusky comedienne, had several opportunities to shine, and did so with credit. Vivian Holt and Lillian Rosedale, a pair of harmonizers, sang two selections in a crooning style, going over very well. Bob Nelson, who was the tout early in the piece, did better at his song specialty in a position that corresponds to the next to closing spot in a vaudeville show, and sang several published numbers. There were other interpolated numbers heard before, as well as a goodly number of the gags used in the show.

The music on the whole cannot be said to be up to the usual standard, although there were several flashes of tuneful music. The chorus had several pretty girls, but apparently was not recruited from the regular Shubert sources.

On the whole the show is well worth while seeing for McIntyre and Heath can't miss.

VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUD.

NEW YORK CITY

Palace—Arnaut Brothers—Bryan & Broderick—Vincent O'Donnell—Lucas & Inez—Fanny Brice—Val & Ernie Stanton—Harry Jolson—Kitty Doner & Co.

Riverside—Reck & Rector—Wilfred Clarke—Sidney Philips—Ted Lewis—Moss & Frye—Bailey & Cowan—Davis & Darnell.

Royal—Bernard & Garry—Artistic Treat—Wm. Brack—Jean Granese—Morris & Shaw.

Broadway—Lenore De Deo—Lehr & Mercedes—Wm. & Joe Mandel—Billy Glason.

81st Street—Chic Sale—Wilton Sisters—Sheldon-Thoms & Babb—Foley & Lature—The Stanleys.

Coliseum (First Half)—Black & White—Howard & Sadler. (Second Half)—Seed & Austin—Williams & Wolfus.

Fordham (First Half)—Tyrell & Mack—Wm. Van Dresser & Co.—Seed & Austin—Buckridge, Casey & Co.—Joe Darcy. (Second Half)—White Sisters—Bob Hall—Dooley & Sales.

Franklin (First Half)—John & Nellie Olms—Rae Samuels—Herschel Henlere. (Second Half)—James C. Morton & Co.

Hamilton (First Half)—Sultan—James C. Morton & Co. (Second Half)—The McIntyres—Cheyenne Days.

Jefferson (First Half)—Bevan & Flint—White Sisters—Ben Welch. (Second Half)—Lehr & Mercedes—Joe Darcy.

Regent (First Half)—John & Nellie Olms—Herbert Brooks—Bob Hall—Princess Wahletka. (Second Half)—Black & White—Ann Grey—Howard & Sadler—Princess Wahletka.

BROOKLYN

Orpheum—Valda—Jack Joyce—Sylvia Clark—Hugh Herbert—Eddie Ross—Rooney & Bent—Davis & Pelle.

Bushwick—Three Lordens—Jessie Reed—Harriet Marlotte—Jack Inglis—Bob Albright—Ona Munson & Co.

Flatbush—Seven Bracks—Harry Burns & Co.—Howard & Clark—Pepita Grenados & Co.

Far Rockaway (Second Half)—Healy & Cross—Billy Arlington & Co.—Bevan & Flint—Rae Samuels.

PORTLAND, ME.

Keith's—Richardson & Stone—James & Etta Mitchell — Jim McWilliams — Margaret Ford — Bobbe & Nelson—Loughlin & West.

PHILADELPHIA, PA.

Keith's—The LeGrohs—Weaver & Weaver—Harry Holman Co.—VanCello & Mary—Jack Norworth—Roger Imhoff Co.—Mang & Snyder—Peggy Wood—Senator Ford.

ORPHEUM CIRCUIT

Bills for Next Week

CHICAGO

Majestic—Alan, Rogers—Oliver & Olp—Lynn & Smythe—Harry Kahne—Bill Robinson—Bill Genevieve & Walters.

State Lake—Tom Patricola—Princeton & Watson—Three Haley Sisters—Berk & Sawn—Sandy Shaw—The Duttons—Lois Bennett.

KANSAS CITY

Main Street—Alexander Patti & Co.—Fred Hughes—Silver, Duval & Kirby—Neal Abel—Cansino Bros. & Wilkins.

LOS ANGELES

Orpheum—Trixie Friganza—Frawley & Louise—Minstrel Monarchs—Marga Waldron—Luster Bros.—Hall & Dexter—Sheila Terry & Co.—Mason & Shaw.

Hill Street—Bronson & Baldwin—Rubin & Hall—Fern & Marie—Cervo—Clinton Sisters—Doyle & Cavanaugh.

MILWAUKEE

Palace—Peggy Parker & Boys—Ruby Norton—Dainty Marie—Sealo—Four Ortons.

MINNEAPOLIS

Hennepin—Mantell & Co.—Block & Dunlop—Van Hoven—Higgins & Bates—Cevene Troupe—Brady & Mahoney.

SAN FRANCISCO

Orpheum — Singer's Midgets — Jimmy Sayo — Niobe—Paul Decker & Co.—Lola & Senia—Grace Nelson—Jack Clifford.

Golden Gate—Marmein Sisters—Ford & Cunningham—Yost & Clody—Valenti Bros.—Dezo Retter—Edith Clifford.

F. F. PROCTOR

Week of June 5, 1922

NEW YORK CITY

Fifth Ave. (First Half)—Al K. Hall Co.—De Haven & Nice—Dixie Hamilton—Hamilton & Barnes. (Second Half)—Daly, Mack & Daly—Barry & Lancaster—Weak Spot—Dreams—Arth West—Dave Harrison Band—Morey Sisters.

125th St. (First Half)—Kenny & Hollis—Sinclair Gray—S. S. Gold Bro.—Jarrow—Small's Revue. (Second Half)—Flo Brady—Will & G. Ahearn—Marks & Leonard—Electro—Stanleys.

58th St. (First Half)—Bernard & Meyers—Paramo—Earl Cavanaugh Co.—Curtis & Dunn Sisters—Lyons Wakefield Revue—Perettos. (Second Half)—Maureen Englin—Douglas & Earl—Leonard & Whitney—Melody Revue—Taylor, Macey & Hawks—Night in Paris.

23rd St. (First Half)—Dooley & Sales—Sophie & H. Everett—Electro—Flo & Brady. (Second Half)—Kenny & Hollis—Jarrow—Small's Revue—Jean Moore Co.

ALBANY

(First Half)—Foxworth & Francis—Saxton & Farrell—Adler & Dunbar—Billy Kelly Co. (Second Half)—Kennedy & Kramer—Follis Sisters—The Comebacks—Geo. McFarlane—Montambo & Nap.

ELIZABETH

(First Half)—Miss Ioleen—Goodwin & Kline—Joe & M. Morton—Harmonious Seven. (Second Half)—Emmett & McLane—Jack Ryan Co.—Stolen Sweets—Adler.

MT. VERNON

(Second Half)—Mrs. Eva Fay—Shaw & Lee—Marion Murray Co.—Lawton—Green & Lafell. (Second Half)—Warren & O'Brien—Ann Gray—Kitaro Japs.

NEWARK

(First Half)—Wright & Dietrich—Daly, Mack & Daly—Jessie Reed—Lou Tellegen—Arthur West. (Second Half)—Marion Murray Co.—Officer Hyman—McCoy & Walton—Clayton & Morton—Sherman & O'Rourke.

SCHENECTADY

(First Half)—Dunham & Play—Follis Sisters—Geo. McFarlane—The Comebacks. (Second Half)—Foxworth & Francis—Dunham & O'Malley—Billy Kelly Co.—Jim & B. Morgan—Parisian Trio.

YONKERS

(First Half)—Marks & Leonard—Wood & White—Mabel Burke Co.—Seven Glasgow Maids. (Second Half)—Dooley & Sales—Chas. Tobias.

B. F. KEITH VAUD. EX.

Week of June 5, 1922

NEW YORK CITY

Harlem Opera House—(First Half)—Rice & Werner—Bert, Lahr & Mercedes—Taylor, Macey & Hawkes—Mills & Miller—Polly Dass Circus. (Second Half)—Seven Glasgow Maids—Allen, Collins & Lyman—Al K. Hall Co.—Dixie Hamilton—Sinclair & Gray.

CONEY ISLAND

Henderson's—(First Half)—Morok Sisters—Officer Hyman—L. & J. Kaufman—Princess Wahletka—Harry Jolson. (Second Half)—Bob & Tip—McIntyre & Holcomb—Liddell & Gibson—Schwartz & Clifford—Princess Wahletka.

BOSTON

Boston—Elvia—McFarlane & Palace—Murray & Oakland—Dotson—Hanako Japs.

Scollay Square—Wilson Aubrey Trio—Jeanne LaCrosse—Tracey & McBride—Bobbe & Nelson—Tom Brown's Melodyland.

Washington St.—Cadieuk—Foster & Joyce—Herman & Shirley—Claudie Coleman—Stars of Yesterday.

ELMIRA

(First Half)—Winton Bros.—Winona—Redmond & Wells—Clifford. (Second Half)—Ladora & Beckman—Clifford.

HOLYOKE

Norman & Saul—Lucille Roger—Green & Parker—Wild & Hills—Joe Mack Girls.

HAZELTON

Andrews & Clark—Wyatt & Wynne—McNally & Ashton—Belmont & Fulton.

ITHACA

Winton Bros.—Perine & Bell—Lilletta—Redmond & Wells—Robyn Adair Co.

JERSEY CITY

(First Half)—Three Politicians—Willie Solar—Dameral Vail Co.—Callan & Mathews—Nestor & Vincent—Lorner Girls. (Second Half)—Goodwin & Kline.

LYNN

(First Half)—Three Arnauts—Walters & Walters—Margaret Ford—Alla Axiom. (Second Half)—McKraver's Dancing Revue—Dewey & Rogers—Anna Chandler—Alla Axiom.

LANCASTER

(First Half)—The Philmers—Wyatt & Wynne—McNally & Ashton—Six Little Darlings. (Second Half)—Hanlon & Clifton—Keane & Williams—Gypsie Songsters.

MONTREAL

Wm. Edmunds Co.—Laughlin & West—Gillen & Mulcahy—Jas. & Etta—Frank Markley—Jean Boydell—Lew Wilson.

MORRISTOWN

Pisano & Bingham—The Harmony Hounds—Blue Cloud & Thunder Co.

PITTSBURGH

Hill & Quinnell—Ray Kasar—May Miller Co.—Johnny Keene—Wild & Sedalia—Honeymoon Inn—Baker & Barnett—Reilly, Feeney & Reilly.

PITTSBURGH-JOHNSTOWN

Three Wilson Sisters—Andres & Obey—Grindell, Sadler Co.—Dorothea Sadler Co.—Roeder & Dean—Carlisle & Lamal—Jack Goldie—Tabor & Green—Low, Feeley & Stella—Columbia & Victor.

PITTSFIELD

(First Half)—Norman & Saul—Bernard & Edwards—Loring & Lessig—N. & J. Farnum—Fargo & White—Millicent Mower—Stanley & Dorney. (Second Half)—J. & J. Macy—Mary Warren—Lawrence & Wallace—Sharkey, Roth & Witt—Money's Comedy Circus.

NEW LONDON

(First Half)—Dreams—Maureen Englin—Pardo & Archer—Kane & Herman—Bowers, Walters & Crooker. (Second Half)—Green & Parker—Baldwin & Blair.

NORWICH

(First Half)—Jean & J. Morgan—Lucille Rogers—Baldwin & Blair—Dunham & Williams—Bally Hoo Trio—Betty Washington. (Second Half)—Bernard & Edwards—Pardo & Archer—Bernard & Meyers—Bowers, Walters & Cooke.

NEW BRITAIN

(First Half)—Betty Washington—Green & Parker—Wild & Hills—The Anselsmiths. (Second Half)—Norman & Soul—Flo Ring—Fargo & White—Misses Wilson & Howard.

NO. ADAMS

Haney & Morgan—Lucille Rogers—Loring & Lessig—Wild & Hills—Roy & Arthur.

NEW BEDFORD

Three Arnauts—Walters & Walters—Margaret Ford—Blackstone Co.

SCARBORO

Sen Henry—Casting Mellos.

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SYRACUSE

(First Half)—Montambo & Nap—Dunham & O'Malley—Robyn Adair Co.—Jim & B. Morgan—Parisian Trio. (Second Half)—Dunedin & Play—Buddy Walker—Hal Johnson Co.—Murray Voelk—The Misses Wilson.

SARATOGA

Millicent Mower—Scanlon, Deno & Scanlon.

WEST HOBOKEN

(First Half)—Herbert Duo—Worth Wayton Four—Beaumont Sisters—Schwartz & Clifford. (Second Half)—Wolford & Burgard—Lew Cooper—Gear's Fantasy Revue.

POLI CIRCUIT

Week of June 5, 1922

BRIDGEPORT

Poli's (First Half)—Jean & Elsie—Lew & P. Murdock—Max Ford's Revue—Silk & Flasher—Clemons, Belling Co. (Second Half)—Hoffman & Hughes—Prests & Prests—Archer & Belford—Morrissey & Young—Ye Song Shoppe.

Plaza (First Half)—Nippon Duo—Edwards & Allen—Ethel Parker Boys. (Second Half)—Dave & Lillian—Beatrice Morrell Co.—Harry Bussey—Roma's Troupe.

HARTFORD

Capital (First Half)—Hoffman & Hughes—Philson & Duncan—Joe Mack Co.—Carson & Willard—Moore & Jayne—Walter Manthey Co. (Second Half)—Nippon Duo—Day & Malida—Rising Generation—Ulis & Lee.

NEW HAVEN

Bijou (First Half)—DeLisle & Vincent—Dave & Lillian—Beatrice Morrell—Sampson & Douglas—Roma's Troupe. (Second Half)—Jean & Elsie—Applegate & Mack—Edwards & Allen—Silk & Fisher—Lovett's Concentration.

Palace (First Half)—The Prests—H. & G. Ellsworth—Archer & Belford—Morrissey & Young—McLaughlin & Evans—Three Lordons. (Second Half)—The Heynoffs—Herman Berrens—Max Ford's Revue—Geo. Moore & M. Jayne—Clemons, Belling.

SPRINGFIELD

Palace (First Half)—Monroe Bros.—Moore & Davis—Awkward Age—C. & M. Dunbar—Greenwich Villagers. (Second Half)—Francis & Wilson—Lew & P. Murdock—Rawson & Clair—Burt & Rosedale—Mildred Harris Co.

SCRANTON

Poli's (First Half)—Ross & Foss—Frank Ward—Joe Cook—Alexanders & Smith—Robbins Family. (Second Half)—Downey & Claridge—Patrice & Sullivan—Boyden & Lee—Brown & Whittaker—Son Dodger.

WILKES-BARRE

Poli's (First Half)—Downey & Claridge—Patrice & Sullivan—Boyden & Lee—Brown & Whittaker—Son Dodger. (Second Half)—Ross & Foss—Frank Ward—Robbins Family—Joe Cook—Alexanders & Smith.

WORCESTER

Poli's (First Half)—The Heynoffs—Herman Beerens—Rawson & Clair—Burt & Rosedale—Mildred Harris Co. (Second Half)—Monroe Bros.—Moore & Davis—Awkward Age—C. & M. Dunbar—Walter Manthey Co.

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Plaza (First Half)—Francis & Wilson—Applegate & Mack—Sliding Billy Watson—Harry Bussey—Ye Song Shoppe. (Second Half)—The Faynes—DeLisle & Vincent—Sampson & Douglas—Greenwich Villagers.

WATERBURY

Palace (First Half)—The Faynes—Day & Milida—Rising Generation—Ulis & Lee—Lovett's Concentration. (Second Half)—Philson & Duncan—H. & G. Ellsworth—Sliding Billy Watson—Carson & Willard—Ethel Parker Co.

W. V. M. A.

BELVIDERE, ILL.

Pearce & Dunn.

CINCINNATI

Palace—Four Valentinos—Dougal & Leary—Simpson & Dean—Flanders & Butler—Byal & Early—Fuller's Band.

DAYTON

Keith's (First Half)—The Florenis—Ben Bernie—Pedestrianism. (Second Half)—Bostock's Riding School.

DETROIT

La Salle Garden (First Half)—Nelson's Patience—Three White Kuhns—Lloyd Nevada Co.—Rita Gould—"Flirtation." (Second Half)—J. R. Johnson.

FREEPORT, ILL.

Lindo—Bob Hardy—Harrison & Darling.

ENID, OKLA.

Criterion (First Half)—Bell Trio. (Second Half)—Millicent D'Armond & Co.

GRAND RAPIDS

Ramona Park—Bobby McLean Co.

JOPLIN, MO.

Electric—Twyman & Vincent.

ST. JOE, MO.

Electric (First Half)—Savoy & Capps. (Second Half)—Maye Hunt—Two Rozellas.

KANSAS CITY, MO.

Globe (First Half)—Kay & Lorene Sterling—Boothby & Everdean—Williams & Howard. (Second Half)—Florian Trio—Knight & Knave.

MARSHALLTOWN, IOWA

Casino—Bob Hardy—Knight & June.

NORFOLK, NEBR.

New Grand (First Half)—Florian Trio—De Glen & Adams—Lawrence Bros. & Thelma. (Second Half)—Kimball & Goman—Leo Haley—Rossow Midgets.

OMAHA, NEBR.

Empress (First Half)—Kimball & Goman—Pearce & Dunn—Knight & Knave. (Second Half)—Lawrence Bros. & Thelma—De Glen & Adams—Jimmy Dunn.

PADUCAH

Orpheum (First Half)—Mack & Mabelle—Petrowers—Hart & Francis. (Second Half)—Lyle & Virginia—Japs—Lohse & Sterling.

ST. LOUIS, MO.

Grand Opera House—Galetti's Monks—Karl Karey—Michon Bros.—Bogert & Nelson—Chas. Keating & Co.—Angel & Fuller—A Modern Cocktail—Eddie Foyer—Rose, Ellis & Rose.

TOPEKA, KAN.

Novelty (First Half)—Millicent D'Armond & Co.—Maye Hunt—Two Rozellas—Knapp & Cornalia. (Second Half)—Kay & Lorene Sterling—Boothby & Everdean—Williams & Howard.

TOLEDO

Keith's (First Half)—Melva Sisters—Bostock's Riding School. (Second Half)—Nelson's Patience—Lloyd Nevada Co.—Rita Gould—"Flirtation."

OMAHA, NEB.

"Cupid's Closeup" — Borsini Troupe — Melody Garden—Lieut. Berry Co.—Rome & Wagner.

KANSAS CITY, MO.

Four Bards—Nelson & Barry Boys—Hazel Moran—I. & I. Marlin—"Goodnight Nurse"—David Reese.

MEMPHIS, TENN.

Norman Telma—Klass & Brilliant—Pot Pourri—Bison City Four—Japanese Romance.

CLEVELAND, OHIO

Pasquali Bros.—Del Baity Japs—Three Senators—Jack Hallen Co.—King & Irwin.

DETROIT, MICH.

Miles—Zara Carmen Three—G. Saunders Three—Lillie J. Faulkner—Burns & Wilson—Different Revue.

Regent—Emily & E. Adair—Lazar & Dale—"Current of Fun"—Langton, Smith & Day—Five Patrowars.

(Continued on page 29)

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FLETCHER AND PASQUALE
KEEP THEM GOING

EMERSON ASSETS SOLD

The assets of the Emerson Phonograph Corporation were bought last Saturday for $50,000 by two New York men connected with the trade, B. Abrams of the Grand Talking Machine Company, and R. Kanarek of the Independent Phonograph Company. The sale automatically ended the receivership of the bankrupt corporation, which went into the hands of Thomas H. Matters, jr., and Jacob Sholer, receivers more than a year ago. At the price paid for the assets of the corporation about 5 cents on the dollar will probably be realized by the creditors of the Emerson.

The sale came as a result of a court order, and bids were received at both public and private sales. About three weeks ago the assets were sold to a Chicago man who failed to make the arrangements necessary for the transfer of the property to himself and in failing to do this was severely reprimanded by the Court who had received his check and bid.

Neither Mr. Abrams nor Kanarek would announce any definite plans regarding the future of the Emerson Phonograph Corporation. The assets include considerable property and whether the same offices and pressing plants will be utilized is not known. It is generally believed, however, that the Emerson Records which have not been issued recently will be discontinued for good but the Regal Record which sells for 50c will probably be pushed.

The staff of the Emerson Corporation just now is reduced to a minimum and to continue the sale of Regal Records will mean that a large sales staff in particular will have to be sent out at once; and the recording and other departments, built up.

ARTHUR BERGH IN EUROPE

Arthur Bergh, formerly recording manager for the Emerson Phonograph Corporation, sailed for Europe May 31st on the *La France*. He was accompanied by his wife and baby.

Before sailing Mr. Bergh, who was with the Emerson company for over five years, announced that he had no future plans and was seeking a vacation of about three months, which will be the first in several years.

GODOFSKY IN SOUTH AMERICA

Leopold Godofsky, exclusive Brunswick record artist, sailed for South America May 31st on the Munson Line steamer *Southern Cross*. This will be his first South American tour and recitals. After opening at Buenos Aires and touring through Argentina, he will cover other South American countries, arriving in Brazil in September in time for the national celebration.

ROLLS AND RECORDS

HEINEMAN BACK FROM EUROPE

Otto Heineman, president of the General Phonograph Corporation returned from Europe last Friday, and brought with him a complete line of the Lorenze radio products manufactured in Berlin and considered the best European wireless equipment and equal to the best American make. The Lorenz concern is the one with whom the General Phonograph Corporation completed negotiations about two months' ago in order to have the Berlin manufacturers make radio equipment for them. They will import the Lorenz products until their American factories can take care of all the orders for such stuff waiting to be filled.

Two factories owned by the General one at Springfield, Mass., and the other at Elyria, Ohio, are now manufacturing radio equipment as well as other things. The Massachusetts factory has facilities for manufacturing insulated radio parts and has been putting such parts out at capacity speed for some time.

The corporation's Ohio plant at Elyria is essentially an electrical works and in addition to making motors has always had facilities for the manufacture of telephones which they have done, for the trade. It is not generally known that this plant also manufactures certain automobile accessories in tremendous quantities. Radio equipment is also being manufactured here by the General who began the wireless supply business as soon as the craze started, their factories being ready to turn out the necessary stuff in short notice, and the men employed in them being experienced in that line.

"CISSIE" LOFTUS COMING OVER

The Gaelic Phonograph Record Co. have signed "Cissie" Loftus, international vaudeville star, who is now appearing in London, to come to America and make a series of records for them. Miss Loftus' contract calls for $30,000 and fares from London to New York for herself and maid. A big reception for Miss Loftus upon her arrival in this country, to be held at the Biltmore Hotel, is being planned by the Gaelic Record Company.

Miss Loftus has also received an offer to star in a musical comedy and a fifteen-week concert tour after she has finished her phonograph arrangements. If suitable arrangements can be made for a play that is now running in New York City Miss Loftus will probably secure the English rights for it and produce it in London.

SPECIAL BRUNSWICK RELEASES

The Brunswick company have released two special records for June 1st (2274), "Don't Bring Me Posies"—"Some Sunny Day," and (2275), "Sing Song Man"—"Little Thoughts."

NEW TITLE FOR SHOW

CHICAGO, Ill., June 5.—"The Temptations of 1922" will be the new title of Irons and Clamage "Whirl of Gaiety" show on the Columbia Circuit next season. They will retain the "Town Scandals" title of the past few seasons.

COLUMBIA PLANS COMPLETED

The business affairs of the Columbia Graphophone Company have been arranged by the creditors' Committee in such a manner that its indebtedness, principal and interest, at the discretion of the committee is postponed for three years, leaving the corporation free from embarrassment from individual actions. H. L. Wilson, president of the committee, said that it had cleared the decks of an unfortunate situation and can now devote its full energies to the carrying forward of the business.

Mr. Wilson said:

"Six months' work on the part of the creditors of the Columbia Graphophone Company has ended in a satisfactory arrangement whereby the indebtedness of the company, both principal and interest, at the discretion of a readjustment committee, is postponed for a period of three years, leaving the company free from embarrassment through individual actions and in position to proceed aggressively with its new policies of production and dealer co-operation.

"The Columbia Company is not and never has been in the hands of a receiver. A petition for such action was filed by small holders of stock, but the plea was dismissed promptly. The agreement of a majority of note holders against the company to defer payments both on interest and principal from April 1, 1922, to August 1, 1925, after deducting an amount not in excess of aggregate bank deposits on September 15, 1921, is a healthy indication of the faith they have in the earning capacity of the Columbia Company under normal conditions. This plan could have been blocked by objections from 25 per cent of the note holders, but not 3 per cent objected.

"All of this means that the company has cleared its decks of the unfortunate situation created by the sudden stoppage of business, the sudden falling off in sales and the accumulation of inventories, and the management is in a position to devote its entire energies to carrying forward the company's business of serving the public demand for the best that can be produced in the way of instruments and records, and it is the earnest intention of the management to devote itself to carrying out this policy.

"The volume of business in the last month, considering the season and the uncertainty as to the success of efforts to effect a reorganization plan that would fully meet the approval of all concerned, has been more than satisfactory. Improved products, the closest possible relations with our family of dealers and strictest economies in production, we are confident, will combine to develop a steadily improving business outlook for the company. Through the period of depression we did not let up on experimentation tending to improve our products. As a result, we can say definitely that discoveries have been made in our plants that are of the utmost significance to all lovers of phonograph music."

The Columbia are planning a big campaign for the coming Fall season.

Q. R. S. DEPARTMENT MOVING

The Q. R. S. Roll Company are moving their master department to Chicago from their building at 135th street and Walnut avenue the Bronx. Contrary to rumors, however, recordings for the Q. R. S. will continue in New York, by J. Russell Robinson, Pete Wendling, Victor Arden and Lee S. Roberts.

Approximately $60,000 a year will be saved by the roll company by the new arrangement which allows them to rent out one or more of the floors in their five story building in the Bronx. At the time that the building was taken by the Q. R. S., twelve rolls at a time were put out from a master roll. New inventions perfected by them since enables them to cut considerably more than that from a master and less room is required as a result.

In Chicago the Q. R. S. Company will continue to manufacture radio equipment under the Armstrong patents, which they started to do a few weeks ago. The general depression attached to the music and allied trades has forced several phonograph and roll companies as well as the Q. R. S. to seek a side line for further profit.

Lee S. Roberts, vice-president and general manager of the firm will be in charge of the remaining departments of the Q. R. S. in New York.

MUSIC CONVENTION OPENS

More than 2,000 members of various music trade associations from all over the country attended the opening of the national conference of The Music Industries Chamber of Commerce at the Hotel Commodore on Monday. A special train, equipped with radio receiving apparatus, arrived in New York this morning from Chicago, with members from that point and further West, and a special boat came into the harbor with members from up Boston way.

The organizations which compose the Music Industries Chamber of Commerce are: The National Piano Manufacturers' Association of America; The National Association of Music Merchants; The Committee of Phonograph Manufacturers; Organ Builders' Association of America; National Association of Music Roll Manufacturers of America; National Musical Merchandise Association of the United States; Musical Supply Association of America; Music Publishers' Association of the United States; Band Instrument Manufacturers' Association; National Association of Talking Machine Jobbers; National Piano Travelers' Association and the National Association of Piano Tuners.

JOE VERDI MARRIES MRS. GABY

Joe Verdi, of Clark and Verdi, was married on May 19 in Seattle, it was learned this week. His bride was Mrs. Bessie M. Gaby, formerly the wife of Frank Gaby, the ventriloquist.

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ABOUT "TEMPORARY HUSBAND"

When her "Temporary Husband," the first production of the Players' and Patrons' Association, Inc., closed on May 17th, at the Shubert theatre, New Haven, Conn., having opened in Stamford, on May 9th the cast had been paid in full for one week and had received part of their salaries for the second.

Through an error it was published that all each member of the company had received was $13. The $13 received by each member of the company was only on account of the second week's salary. Opening on Tuesday, May 9th in Stamford, "Her Temporary Husband" played seven performances that week, the cast being paid for that number, each member signing the payroll as having been paid in full for the week. The play was booked for New Haven for three days beginning Monday, May 15th, no other bookings having been made.

On Wednesday, for some reason one of the members of the company demanded that the cast be paid off, although the salaries were not due until Saturday. The box office receipts of the day were then divided among them all, each getting $13. One of the members of the company was Robert Elliott, who is a member of the Council of the Actors' Equity Association.

Arthur G. Delemater, president and general manager of the Players' and Patrons' Association stated last week that a prominent Broadway manager had made arrangements to buy 50 per cent of the play, "Her Temporary Husband," having received favorable reports wherever it played. He said that any claims would be paid in full. The cast of the play was engaged upon a semi-co-operative basis, each member agreeing to take part of their salary in stock.

SHERMAN, CLAY RELEASES

Sherman, Clay and Co. believe they have a hit in their new number "The Sneak," by Nacio Herb Brown. The number which is in fox-trot rhythm is a distinct novelty and more for instrumental, than singing purposes. A new harmony ballad has also been added to the catalogue, "I Wish I Knew," by Spencer, Anderson, and Bryant. The Eastern branch of the firm under R. T. Powers are enthusiastic over both numbers as they have two real songs.

The most recent success, "You Won't Be Sorry," another Sherman, Clay ballad is selling steadily and has been recorded by all mechanical companies.

AL COOK ON TRIP

Al Cook, professional manager of M. Witmark & Son, left Monday for a ten-day trip through New England on both business and pleasure.

Billy Fagan, of the professional staff, is looking after things in Mr. Cook's absence, and incidentally is celebrating this week, his tenth anniversary with the Witmark concern. He has been connected with the New York office for about seven years and previous to that was in the Philadelphia branch.

Eddie Moebus, formerly with Shapiro, Bernstein and other publishers, is now on the Witmark professional staff.

MAURICE COSTELLO SELLS HOME

Maurice Costello, movie actor, sold his residence on Willett's Point road, at Bayside, L. I., to the newly organized Carle Crest Realty Company, having for directors Fred J. Fries, H. Harry Hutt and Minnie Horowitz Samuel W. Tannenbaum, attorney, represents the new company.

CHINA WANTS WILD WEST MOVIES

Chinese preference in moving pictures runs to American melodrama of the blood-and-thunder kind, and reveals especial fondness for western stories with plenty of cowboys and shooting, Lynn W. Meekins told the exporters' division of the National Association of the Motion Picture Industry at a special meeting at 1520 Broadway, New York. Mr. Meekins, who is American Trade Commissioner to China, is home on furlough. He advised the motion picture exporters to protect their films by registering them with the American Consul in Shanghai.

"There are fewer than 100 theatres in China," said Mr. Meekins. "Forty of them are comparatively good and show new films—principally American films—although recently some French, Italian and German films have been imported. The seating capacity ranges from 100 to 2,000. In Shanghai are six theatres, which have a large foreign patronage, and in Hong Kong are three. The others are attended only by natives at admission prices ranging from 5 cents American money to $2—an average of about 30 cents. The theatres which cater to the foreign population charge from $1 to $2 per seat.

"It is doubtful that admission prices in China will ever be raised, because the average Chinese earns only from $4 to $5 a month and hasn't much money to spend for amusements. About two years ago the Chinese produced a motion picture film written, acted and directed by native talent under the auspices of the Chinese Motion Picture Society. It depicted a famous Chinese murder case in ten reels and, for a Chinese effort, it wasn't bad at all.

"The Chinese like noise. When you enter a theatre there you can readily imagine you are in a boiler factory. The lights are kept going and the audience goes right on talking no matter what is happening on the stage or screen. There is no good music. The theatre seats have shelves in front for tea and nuts.

"As to the future of the motion picture in China, there is this to be borne in mind: There are only seventy-five large cities with a population of 100,000 or more that are accessible by railway or steamship lines. In these cities perhaps only 2,000,000 persons are movie fan prospects. In all China only 5 per cent of the population can be considered as immediate prospects for films, because the remainder are unable to pay admission prices. In order to enlarge the field of films it would be an excellent plan to have them shown in connection with the spoken drama. No moving picture theatres have been built in China in five years."

Upon inquiry Mr. Meekins said that a number of Chinese merchants would be glad to help finance one or more chains of motion picture theatres provided some American capital could be interested in the enterprise. Several exporters at the meeting said they had been approached by Chinese interests on this matter, and that it is possible a plan will be worked out to provide China with a large number of modern picture houses. In 1921, about 3,000 reels were imported from America.

HERBERT GUEST CONDUCTOR

Victor Herbert, who has made a number of appearances as guest conductor in the big picture houses is in big demand for next season.

He appeared in houses as far west as San Francisco was a big drawing card and is in demand for next season.

MILLS RELEASES NOVELTIES

Jack Mills, Inc., has strengthened its catalogue considerably during the past week, taking over several new numbers, and also publishing the score of the new Creamer and Layton colored show which opened Saturday night at the National Winter Garden, entitled, "Strut Miss Lizzie," a Creole revue. Some clever numbers are in the score.

The company has two interpolated numbers in the new "Ziegfeld Follies," which opened Monday at the New Amsterdam Theatre, one of the songs being the Mister Gallagher and Shean number which must continue in its popularity, and the other is "Jig Walk," which Sophie Tucker is using in London and according to one of her letters helped her make a hit in England.

In the meantime the plug song on the floor is "Deedle Deedle Dum," a novelty number which has been recorded on all mechanicals and in demand for dancing due to the numerous novelty breaks introduced in the piece.

CARPENTIER GOING ON STAGE

PARIS, June 5.—Georges Carpentier, the pugilist, will make his theatrical début in the near future in a romance of the ring written by Yvea Mirande, the writer of "Peg o' My Heart." According to the author, Carpentier should be a success on the stage as his voice is agreeable. Mirande said: "Carpentier is too intelligent to undertake something he cannot do."

TALMADGE GETS DIVORCE

LOS ANGELES, June 5.—An interlocutory decree of divorce was granted to Constance Talmadge, motion picture star, last week, from John Pialogou, tobacco manufacturer of New York, on the grounds of mental cruelty. No answer to the suit was filed by Pialogou.

JUDGMENT AGAINST KALIZ

A judgment for $349 was filed last week in the office of the County Clerk against Armand Kaliz, the vaudeville actor, for hotel bills due by the Hotel Claridge, Inc. The judgment was rendered in the Seventh District Municipal Court, Maurice Meyer acting for the hotel company.

COLORED REVUE FOR CLUB

The "Club Maurice" closed last week to undergo alterations. It will reopen next week with a colored revue entitled "Buzzin' Around," with Maxie and George as added attraction. The revue is being staged by Wallie Brooks.

ETHELIND TERRY IN MUSIC BOX

Ethelind Terry had succeeded Wilda Bennett in the cast of "The Music Box Revue." Miss Terry, a very capable young lady, was in "Honey-Dew."

FOUND NO PLAYS

William Harris, Jr., who went to Europe in search of new plays found none to his taste for he returned last week with none.

NEW ACT

WILKINS AND WILKINS

Theatre—*City*
Style—*Comedy*
Time—*Twelve minutes*
Setting—*In "one"*

A good combination for the pop houses, the man doing a semi-tramp character in misfit clothes, and the woman making an attractive appearance in sport clothes. They open with some talk about the farms which their respective parents own, the idea being to see who can tell the biggest lie. This bit has been done before in a different way by other acts. As handled by this pair it was good for quite a few laughs.

The man does some tap dance bits with jingles for comedy and gets good results of them. The "dancing lesson" bit, which this team did in another act several years ago, and which a few other acts have been doing in various style, is also done in this turn.

They made them laugh in this house and can repeat with ease in other theatres of the same type. G. J. H.

WILL BAR AM. JAZZ PLAYERS

PARIS, June 5.—The fight by French musicians to oust imported American jazz artists will be won, if a recent municipal law is enforced to the letter of the law, which compels employers to discharge all but permanent foreign employees. Restaurant and cafe owners are protesting that their business will be ruined, but the local authorities are firm, saying that the traditional building up of French industries is taking place as usual after a war and that work for the French musician is more important than some commercial enterprises for the jazz artist is merely for the tourist who visits Paris, and enriching that city only.

The custom in the smart restaurants has been to have one orchestra exclusively French and another composed of American negroes, playing alternately. The latter have been more popular, however, and since the new law went into effect, efforts have been made to find a substitute for the negroes who have flocked here in great numbers in response to the demand for jazz.

BROADHURST HAS NEW COMEDY

George Broadhurst, the playwright, arrived on the *Colombia* of the Pacific Mail Line, which docked in Brooklyn, Monday, and repeated his tale of the assault which was committed on him on the trip from San Francisco. When the steamship docked at Baltimore, Broadhurst caused the arrest of J. B. Symon, a lumber man of San Francisco. Symon was held pending trial. Broadhurst also brought suit for $50,000 damages.

During his four months' stay in California, Mr. Broadhurst said that he had finished a three act comedy, entitled "Wild Oats Lane," adapted from the story of Gerald Beaumont, "The Gambling Chaplain." The play will open in Atlantic City, on July 10.

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The Only Legitimate House in the City—Seats 1,900. Can be made to seat 300 more. Dressing rooms for 100—stage any show. First class condition. Heart of the city. Within 2 blocks of new Million and a Half Hotel now going up. Inside of every car line or jitney. For further particulars address

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GEORGE BROWN
THREE BANJOYS
RODERA & MARCONI
THE ROYAL DANES
LA FRANCE BROTHERS
CHAS. T. ALDRICH
JOE COOK
RUBY NORTON
AND MANY OTHERS
VERNA MERCEREAU
6 ANDERSON SISTERS
YORK & KING
ALEXANDER & JOHN SMITH
O'NEIL & MACK
CLIFFORD WAYNE TRIO

We offer our service in lighting and staging your act without charge.

Let us help you.

STATE LAKE BUILDING **CHICAGO**

L. P. LARSEN, Managing Art Director. 'Phone Dearborn 1776

KRAUSS SHOW

(*Continued from page 23*)

The "punch bowl" scene was another fine comedy bit that took well. This scene had no end of action and comedy situations. All the principals took part in it. Miss Ware did a fine portrayal of a "drunk" here.

The "black Bingo" scene in the second part was amusing. Hunter, Dean, Wesson, Naimola, Lang, Vetrano and the Misses Ware, Warren, Rece and Wilson were in this scene.

The "Union" bit was liked and more than pleased. It was put over by Hunter, Dean, Wesson and one of the trio boys, with the assistance of the boys in the orchestra.

The Three Syncopators (Naimola, Lang and Vetrano) in their singing specialty went over very nicely. They sang four numbers and sang them well.

The "insult" bit was done by Dean, Wesson and two of the trio boys.

Hunter in his specialty assisted by Miss Ware cleaned up down near the finale of the show. It was a comedy talking, dancing specialty, with Hunter doing the comedy and Miss Ware "feeding" him.

This was one of the best burlesque shows we have seen in a long time. It had plenty of comedy, pretty numbers, and pretty girls. It was fast and best of all it was clean, not a word or a line had a double meaning, and still the audience laughed continuously. SID.

SUMMERING AT FAIR HAVEN

FAIR HAVEN, N. J., June 5.—The Summer season is well under way at this resort. Already the show folk have opened their homes for the season. Among those well known on Broadway, and in show business who are now here are: Charlie Taylor, Josie Taylor and their daughter, Josephine. Joe Humphries, J. Herbert Mack, Gus Hill and family; Leo Hayes, Sig Mealey, Seream Welch, Lou and Alice Haskell, Dick "Shorty" McAllister and family. Hughie Cameron and family of the Music Box; Frank Herbert and wife, Frank and Lottie Weston, Charlie Wesson, Frank Hunter, Frank North, Frank Evans and wife.

Mattie De Lace, Tony and Cornine Hunting, Lew and Molly Hunting, Dan and Ada Tracey, Jack and Etta Mundy, Cissy Bell, Curtiss and his dogs.

Bert Byron and Dolly Gray, Fred Bowers and family, Kittie Gebbart, Mae Stanley, Jack Price, Harry Bryant and family, Teddy Evans, Charles Chamlain and wife, Rawson and Claire, Alice Edwards, Charles Wesson, Charles Mast and family, Gene Ford, Bill Mack and wife, Charles Mack and family, and Patsy Woods.

REVUE AT MEYER'S LAKE

CANTON, O., May 31.—The Summer theatrical season opened at Meyer's Lake Park Theatre Sunday, with a typical hot weather musical revue. The cast is headed by Ethel Shutta, a vivacious comedienne of sparkling personality. Miss Shutta contributes materially to the enjoyment with her songs and her characterization of the "dope."

Gertrude Avery received a large share of well deserved applause. Ben Platt and Jack Shutta carry the comedy in an original manner. John P. Grant, a capable "straight" displayed considerable talent in the scenes; he is a type likeable to the matinée audience. His polished manners and pleasing way of working easily caught on. Richy Craig, Jr., a young dancing juvenile, and Lola Auston, the prima donna, are the other principals. The performance is snappy throughout, gets a veritable gale of laughter and provides a couple of hours of real amusement. The show is called the "Mid-Summer Follies" Company.

MRS. JENNINGS RETURNS TO N. Y.

SUMTER, S. C., June 4.—Mrs. Lottie Jennings will leave here for her home in New York, today. She has been at the home of her brother-in-law since the funeral of her husband William V. Jennings early last week. Mrs. Jennings will be at her home at 550 W. 180th street, New York, after Sunday.

CLOSING WITH "FOLLIES"

Mae Dix and Julie De Cameron will close with Barney Gerard's "Follies of the Day" at the Gayety, Boston, Saturday night. They are going to take a vacation. Miss Dix will return to the show when it starts out next season. Althia Barnes has taken Miss De Cameron's place as prima donna.

SAILING ON JUNE 10TH

Evelyn Dean and Mac Janese will sail from New York on June 10 for Cherburg on the S. S. *Homeric*. These ladies played on the Columbia Circuit the past season.

PARTY FOR HUNTER

A big delegation from the Burlesque Club tendered a theatre party last Friday night at the Olympic to Frank Hunter.

CIRCUIT MEETING CALLED

A meeting has been called for Friday of this week by Dave Krauss for the new Mutual Burlesque Circuit.

GRINNELL WITH GERARD

Barney Gerard signed last week Ben Grinnell as stage manager for one of his shows next season.

ACTOR SUED BY MOTHER-IN-LAW

Charges of fraud and falsehood are made against William Faversham, well known actor, in a suit which is being brought in the Supreme Court by Mrs. Mary Opp, mother of the late Julie Opp, who was married to Faversham at the time of her death. Mrs. Opp is suing to restore her dower interest in a piece of property at Seventeenth street and Rutherford Place, in which her husband left her a life interest and which she charges she was induced to sign away by Mr. Faversham without knowing the nature of the instruments she executed. Mrs. Opp alleges that she was induced to sign the papers, whose effect she now wants to nullify, by the representation of her daughter and Faversham that Mrs. Faversham had outstanding debts that had to be paid.

Mrs. Opp further alleges that as a result of the alleged misrepresentations that there is now on record an $8,000 mortgage against the property which is her remaining asset of her husband's estate. She says that she did not receive any consideration for the mortgage although the East River Savings Bank, holder of the mortgage, has her bond. She fears the mortgage may be foreclosed and she will be penniless.

The relief sought by Mrs. Opp is that she be declared entitled to a life interest in the property, that the $8,000 mortgage be adjudged a lien only against the right, title and interest of the estate of Julie Opp Faversham, in the property, that plaintiff's interest and right of dower be adjudged free and clear, that Mr. Faversham be ordered to pay the East River Savings Bank the $8,000 due, that the bank be enjoined from enforcing the bond and mortgage against Mrs. Opp and that the property be sold free and clear from liens.

SIGN FOR UNIT SHOW

Harry O'Neal and Harry Steppe signed contracts last Saturday with I. H. Herk for a Unit on the Shubert Circuit. O'Neal and Steppe were with Herk's "Jingle Jingle" Company on the Columbia Circuit the past season.

ARTHUR HARRIS IN BERLIN

Arthur Harris, the past season manager of Jean Bedini's "Peek A-Boo," writes from Berlin that he and Mrs. Harris are enjoying themselves and want to give their regards to all burlesque.

BERT BAKER SIGNS

Bert Baker has been signed by Jennie Jacobs for the Shubert Time next season. Baker is not to play with a Unit but just do his vaudeville act.

BETTY BORROUGHS IN ACT

Betty Burroughs opens this week with one of Fred Clark's act in vaudeville. She recently closed with Jimmy Coopers Beauty Revue.

MARGIE CATLIN BOOKED

Margie Catlin has been booked by Lew Redelsheimer for the Priscella Theatre, Cleveland, to open next Sunday.

BILLY WALLACE SIGNS

Billy K. Wells has engaged Billy Wallace for his "Bubble Bubble" show for next season.

CAMERON FOR WILLIAMS SHOW

Mollie Williams signed Jack Cameron for her show next season as principal comedian.

BROADHURST FILES BIG SUIT

George H. Broadhurst, playwright and producer, filed suit in the Superior Court, Baltimore, Md., for $50,000, damages against John Burness Symon, a San Francisco contractor, who Broadhurst charges attacked him on May 26, on board the steamer *Colombia*, bound from San Francisco to New York, via Baltimore.

The complaint alleges that Symon attacked Broadhurst without provocation, injuring him to the extent that his life was in danger.

Symon was released on $5,000 bail following his arrest and a hearing before United States Commissioner Supples on an assault charge. At the hearing Broadhurst described the attack as a "practically murderous assault."

Mr. Broadhurst testified that shortly after eleven o'clock and after the steamer had left the Panama Canal and was nearing Havana, he (Broadhurst) retired. Noise was issuing from the adjoining cabin and he went into the hallway and addressed the occupants of the cabin saying.

"Boys, you've had a nice long party and now I suggest that you get to bed and give somebody else a chance."

Returning to his cabin he lay in his berth about five minutes when a man who he recognized as Symon rushed into his cabin, hurled him to the floor, hit him several blows in the face and kicked him in the groin, causing him to lapse into a semi-conscious condition.

Testifying for the defence, Joseph J. Mahoney, a passenger practically corroborated Broadhurst's testimony, with the exception that he said Broadhurst entered Symon's cabin where they had been drinking. Symon made no statement.

WOMEN TO BOX

PHILADELPHIA, June 5.—Claiming the feminine catchweight boxing championship of the world, Kayo Carrie Keeley, of this city, has asked that a bout be arranged between herself and Mlle. Yvonne La Mar, who came to America from France a few months ago seeking matches and finding none subsided. She states that she has had twenty-five fights, most of which she won by knockouts. Ollie Keeley, her husband, who fought around St. Louis fifteen years ago, is her sparring partner.

STAGE CELEBRITIES SAIL

A number of theatrical notables sailed for Europe on Saturday aboard the *Olympic*, the *Celtic* and the *La Lorraine*. On the *Olympic*, Ina Claire and Grace Moore, the latter seen in "Up in the Clouds," sailed. Otis Skinner and Mrs. Skinner sailed on the *Celtic*, and Miss Jeanne Firpi, a French actress, Miss Cecile Des Roches, a French film actress, and Robert Keeling, a film actor, sailed on the *La Lorraine*.

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Spider's Web—Meredith & Snoozer—Oklahoma Four—Holland & Oden—Romantic Teacher—Ward & Gary.

HAMILTON, ONT.

Wyoming Three—Green & Dunbar—Aleko—Pan American Four—Al Sweet's Huzzars—Mendozas.

SCRANTON, PA.

Miles—Dunbar & Turner—Shaw's Dogs—Mabel Harper Co.—Swan & Swan—El Cota—Larry Reilly Co.

WILKESBARRE, PA.

Miles—Tybelle Sisters—Hal & Francis—Chic Supreme—Tumbling Demons—V. L. Corbin—Fulton & Burt.

WHEELING, W. VA.

Rex—Smith's Animals—Craig & Cato—Bensee & Baird—Lunatic Bakers—Sampsel & Leonhart—Hortman Co.

PANTAGES CIRCUIT

Week of June 12, 1922

MINNEAPOLIS

Victoria & Dupree—Crane Sisters—Charlie Murray—Springtime Frivolities—(One to fill).

WINNIPEG, MAN.

The Dress Rehearsal—Fred Berrens—Parish & Peru—Homer Sisters—Schichtl's Marionettes.

GREAT FALLS AND HELENA

O'Hanlon & Zambouni—Bob Pender Troupe—Jim Thornton—Gladys Green—Coscia & Verdi.

BUTTE, ANACONDA AND MISSOULA

Pettit Family—Judson Cole—Mlle. Rhea Co.—Britt Wood—"Love Nest."

SPOKANE, WASH.

Lockhart & Laddie—Byron & Haig—Carl McCullough—McLellan & Carson—Billy Bouncer Circus.

SEATTLE, WASH.

Pantages Opera Co.—Emily Darrell—Rulowa Ballet—Lipinski's Dogs—Jones & Crumley.

VANCOUVER, B. C.

Emile & Willy—Leo Greenwood Co.—Callahan & Bliss—Royal Revue—Telaak & Dean.

TACOMA, WASH.

Will Morris—Nada Norraine—Robert McKim Co.—Four Byron Girls—La France & Byron—Johnny Elliott & Girls.

PORTLAND, ORE.

The Pickfords—Bowman Bros.—Clinton & Cappell—Whipple Huston Co.—Novelle Bros.

TRAVEL

Buster Quinlan Co.—Eary & Eary—Seymour & Jeannette—Jack Conway Co.—Clark & Verdi—Erford's Oddities.

SAN FRANCISCO

Hori & Nagami—Beeman & Grace—Hibbit & Malle—Powell Quintet—Lulu Coates Co.

OAKLAND, CAL.

Mrs. Romeyn Jansen—Walter Brower—Craig & Holdsworth—Kuma Four—Ford & Price—Chas. Rogers Co.

LOS ANGELES, CAL.

Mole, Jesta & Mole—Four Popularity Girls—Nelson & Madison—Everette's Monkeys—Pot Pourri Dancers—Mack & Lane.

SAN DIEGO, CAL.

Wilson & McAvoy—Cinderella Revue—Duval & Symonds—Four Erretos—Little Jim—Waldman & Freed.

LONG BEACH, CAL.

Farrell & Hatch—Futuristic Revue—Lady Alice's Pets—Dunley & Merrill—Miller, Klint & Cuby—Moran & Wiser.

SALT LAKE CITY, UTAH

Tom Kelly—"Country Village"—Stanley & Jaffrey—"Breezy Buddies"—Kola Jackson Co.

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NEW YORK
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VAUDEVILLE BILLS

(Continued from page 25)

OGDEN, UTAH

Joe Thomas Co.—La Pine & Emery—Carter & Cornish—Skipper, Kennedy & Rooney—"Petticoats"—Thomas' Saxotette.

DENVER, COLO.

Henry Catalano Co.—Bernivici Bros. Co.—Maggie Clifton Co.—Mason & Bailey—Southern Harmony Four—Four Danubes.

COLORADO SPRINGS AND PUEBLO

Julia Edwards—Skelly & Heit Revue—Foley & O'Neil—Walter Hastings—C. W. Johnson—Three Ambler Bros.

MARCUS LOEW CIRCUIT

NEW YORK CITY

State. (First Half)—Four American Aces—Corinne Arbuckle—Exposition Jubilee 4—Thos. P. Jackson & Co.—Lew Hilton—Wyatt's Lads and Lassies. (Second Half)—Romas Troupe—Berdie Kraemer—Clay Crouch & Co.—Lew Hilton—Francis, Ross & Du Ross.

American. (First Half)—Ardell Bros. O'Neill & Kenny—Johnny Murphy—Stolen Sweets—Waiman & Berry—Van and Carrie Avery—Lane & Freeman. (Second Half)—May McKay & Sisters—Jack Hanley—Ash & Franks—4 Rubini Sisters—Exposition Jubilee—Le Roy Brothers.

National. (First Half)—Frank Mansfield—Goetz & Duffy—Clay, Crouch & Co.—Marie Stoddard—Francis, Ross & Du Ross. (Second Half)—De Pace—O'Connor & Clifford—Thos. P. Jackson & Co.—Yorke & Maybelle—Horlick and Sarampa Sisters.

Orpheum. (First Half)—Joe Fanton's Athletes—Yorke & Maybelle—Grace and Eddie Parks—The Leightons—Rubini Sisters. (Second Half)—Rose Selden & Bro.—Joe Roberts—Al. Lester & Co.—Maley & O'Brien—Stolen Sweets.

Greeley Square. (First Half)—Hector—Loftus & Lynch—Miller & Rose—Cosslar & Beasley Twins—Al Raymond—Les Sylvas. (Second Half)—Ed & M. Williams—Rubini & Rosa—Cook & Vernon—Schaeffer, Weymer & Carr—Billy Schoen—The Gaudschmidts.

DeLancey Street. (First Half)—Royal Sidneys—Lind & Treat—Ash & Franks—Schaeffer, Weymer & Carr—Billy Schoen—The Gaudschmidts. (Second Half)—Corinne Arbuckle—Hector—Jackson Taylor Trio—Bernard & Scarth—Dura & Feeley.

Lincoln Square. (First Half)—Dura & Feeley—Jimmy Reynolds—Geo. Stanley & Sister—Haig & La Vere—Horlick & Sarampa Sisters. (Second Half)—Ardell Bros.—Lind & Treat—The Leightons—Margaret Farrell—Wyoming Trio.

Victoria. (First Half)—Hartley & Jee—Ed & M. Williams—Wyoming Trio—Le Van & De Vine—Downing & Lee Revue. (Second Half)—Dan Downing—Walsh, Reed & Walsh—Haig and La Vere—Cavanaugh & Everett.

Avenue B. (First Half)—Nazaroff & Ivanoff—Ray & Helen Walzer—Mabel Whitman & Picks—The Gregorys. (Second Half)—Tagette & Bennett—King & Rose—Joe Mack & Girls—Jim Reynolds—Vee & Sully.

BROOKLYN.

Fulton. (First Half)—May McKay & Sisters—Carney & Carr—Paul & Georgia Hall—Clayton & Lennie—Romas Troupe. (Second Half)—Frank Mansfield—Goetz & Duffy—Lane & Freeman—Downing & Lee Revue.

Metropolitan. (First Half)—Rose Selden & Bro.—Joe Roberts—Cooper & Ricardo—Margaret Farrell—Cavanaugh & Everett. (Second Half)—4 American Aces—Waiman & Berry—Van & Carrie Avery—Bert Walton—Wyatt's Lads and Lassies.

Gates. (First Half)—Jack Hanley—Senna & Weber—Bernard & Scarth—Walsh, Reed & Bentley—Jackson Taylor Trio. (Second Half)—Hartley & Jee—Marshall & Connors—Pearl Abbott & Co.—Marie Stoddard—In 1999.

Palace. (First Half)—McKay Sisters—King & Rose—Joe Mack & Girls—Vee & Sully. (Second Half)—Orville Stamm—Ray & Helen Walzer—Innocent Eve—Armstrong & Jones—The Gregorys.

Warwick. (First Half)—Lewis & Brown—Galloway & Garette—Girard & Perez. (Second Half)—McKay Sisters—Warman & Mack—Eddie Cassidy—Vincent Bros.

BOSTON

(First Half)—Grace Hayes—Morgan & Gray—Fields & Gottler—Dancing Shoes. (Second Half)—Purcella & Ramsay—Barker & Dunn—Seymour & Yates—American Comedy 4—Morton Jewel Troupe.

TORONTO

Foley & Sparta—Josephine Harmon—Homer Miles & Co.—Hodge & Lowell—Putting It Over.

PROVIDENCE

(First Half)—Pursella & Ramsay—Barker & Dunn—Seymour & Yates—American Comedy 4—Morton Jewell Troupe. (Second Half)—Grace Hayes—Morgan & Gray—Fields & Gottler—Dancing Shoes.

MONTREAL

King Bros.—Jo-Jo—Hudson & Jones—Bryant & Stewart—Phine & Co.

LONDON

(First Half)—Margot & Francois—Mammy—Beck & Stone. (Second Half)—The Newmans—McCormack & Winehill—La Follette & Co.

BUFFALO

Alvin & Alvin—Harry Gilbert—Coffman & Carroll—Money Is Money.

BALTIMORE

Ruge & Rose—Morris & Towne—Walters & Gould.

NEWARK

Prevost & Goelet—Fiske & Fallon—Fox & Kelly Wilkins & Wilkins—Nat Nazarro, Jr., & Co.

HOBOKEN

(First Half)—Warman & Mack—Rucker & Winifred—Berdie Kraemer—John Regay & Co. (Second Half)—3 Voices—Carney & Carr—Mabel Whitman & Co.—Girard & Perez.

VALENTINO LIBERATED

LOS ANGELES, June 5.—Rodolph Valentino, screen star, was liberated today of a charge of bigamy, when the felony complaint against him was dismissed after a preliminary hearing before Justice of the Peace Hanby. The justice ruled there was insufficient evidence presented to support the complaint.

The dismissal of the complaint followed three days taking of testimony concerning the marriage in Mexicali, Mexico, May 13, of Valentino and Miss Winifred de Wolf Shaunessy-Hudnut, professionally known as Natcha Ramboa, and their honeymoon in Palm Springs, California.

The bigamy charge was filed against Valentino by the District Attorney here because the Mexicali marriage occurred before a final decree of divorce was granted Valentino from Jean Acker, screen actress, in whose case he was awarded an interlocutory decree last January.

Justice Hanby, in announcing decision to dismiss the complaint, said that, while the charge of bigamy was a serious one that had an important bearing upon the social fabric, he felt that evidence of dwelling together would not be sufficiently shown to bring a verdict of guilty from a jury, and that in view of this he did not think that the county should be put to the heavy expense of a trial.

MAUSOLEUM TO BE SOLD

Justice Gavegan in Bronx Supreme Court granted the application of Mrs. Elizabeth Wiesen, fifty, of No. 683 Rhinelander avenue, the Bronx, former concert singer, to sell the mausoleum of her husband in Woodlawn Cemetery to obtain funds to relieve her poverty.

Henry Wiesen, a wealthy grocer, died in 1901, leaving her $100,000, with a proviso in his will that his wife erect a mausoleum to cost at least $25,000. This she did.

Because of the publicity the case gained Mrs. Wiesen's attorneys have received offers of assistance from the National Vaudeville Association. She formerly was a singer in the old Atlantic Garden on the Bowery, but her attorneys, at her request, have refused to divulge her stage name. Telephone offers to buy the mausoleum have been received, but it will be sold at auction.

FILM CARNIVAL OPENS

The first charity drive or event for itself or any branch of the motion picture industry, which has always responded for every other cause, opened Monday in the Movie Players' Carnival to establish a benevolent and sick fund for the Film Players' Club, Inc., the organization of "small part" players. Prominent stars, directors and players will co-operate with the club from Monday to Saturday at Starlight Amusement Park, East 177th street and Bronx subway station.

"LOST WORLD" IN DISPUTE

Sir Arthur Conan Doyle's "Lost World," may soon be lost to Sir Arthur according to Herbert M. Dawley of Chatham, N. J., who is in consultation with his attorney, Nathan Vidaver, in an attempt to prevent the Eocene, Pleiocene, Miocene or Tertiary film from being shown in this country, alleging that it infringes on two patents granted him four years ago.

Doyle has had nothing to say, but his secretary stated that Sir Arthur was not concerned in the production of the film and that an injunction if one was granted would have to be against Watterson Rothaker, of Chicago.

At the annual dinner of the Society of Magicians held last week, Sir Arthur attempted to mystify the attendants with a strip showing the intimate family life of a dinosaur family taken from the film of his novel, "The Lost World," and the result of his kindly action may lead to a lawsuit. Dawley claims the making of model dinosaurs is highly difficult and that when he produced his films of prehistoric age he found it necessary to invent the material from which the monsters could be constructed. Dawley states he patented these inventions upon which Sir Arthur or Rothaker, his producer, has infringed.

Rothaker denied that the film is a plagiarism, or that Herbert Dawley has any claim on the production.

"The film," said Mr. Rothaker, "has been in the making six years. It has not been produced publicly.

"Willis H. O'Brien, who is employed by me, undertook six years ago to create the film. At that time Dawley, who was also in my employ, was assisting O'Brien. They worked together for a time and then quarrelled over details and credit for the work. Dawley quit. O'Brien worked in Los Angeles and finished the film. Dawley has no claim of any kind in the present film, for it was cut and changed since he worked on it. That was only in its early stage."

GUESS HER NAME

CHICAGO, June 5.—The publicity department of Jones, Linick & Schaefer are sending out a teasing poem announcing but at the same time disguising the name of the Rialto theatre headliner.

Here it is:—

My first is the name of a prominent state
The largest of all, in the forty-eight.
Heralded by critics as a darling heroine
My last name has an "I", a "G", and a couple of "Ns".

MOSS MANAGERS ON VACATION

Emil Groth, manager of B. S. Moss' Coliseum Theatre, and James Frotheringham, manager of the Moss' Franklyn Theatre, left for a vacation on Sunday night. Tom Gorman is acting as manager of the Coliseum, and Joe Connolly is in charge of the Franklyn, during their absence.

"TOYLAND FOLLIES" ROUTED

"Toyland Follies," a spectacular vaudeville offering, has been given a route over the Fox Circuit. Abe I. Feinberg is handling the booking for the act.

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SAYS FILM HOUSES ARE UNSAFE

ALBANY, June 5.—Industrial Commissioner Henry D. Sayre, who since the Knickerbocker Theatre disaster in Washington has been making a survey of the theatres in this State, declared that a considerable number of moving picture theatres as well as other amusement resorts in New York were unsafe and that they should immediately be razed to the ground. He cited a specific instance of one theatre situated on the second floor over a hardware store. This particular theatre, says Sayre in his report, had a single inside stairway for entrance and exit. Underneath this stairway the inspectors found paint and oil forty feet away, and in the hardware establishment were fifty pounds of dynamite.

In other instances where theatres themselves have been found ordinarily safe, adjacent structures have created a hazard. Some theatres have been found next to gasoline stations, lumber yards and other places where inflammable materials were stored.

On October 1st, at which time specifications will have been drawn up by the State Labor Department which will set a standard for theatre owners to live up to, any place of amusement not meeting the requirements will be refused a license, the Commissioners said today.

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, have issued a statement contradicting the charges of Commissioner Sayre and termed them "decidedly unfair." In the statement he pointed out that various reports of officials in different communities did not show any such conditions. For if they were unsafe, he says that theatre owners would not knowingly permit the members of their families and friends to enter the theatres and so endanger themselves. Nor would the various officials who made the reports do such a thing.

"Reference is made to the Knickerbocker Theatre disaster in Washington," reads a portion of the statement. "This theatre was entirely new and was opened but a short time. Defects in construction have been discovered which account for the accident. When it occurred local officials all over the country made special inspections of theatres and every possible defect was noted and corrected.

"There are fewer accidents or mishaps in New York theatres than in any other class of building used to accommodate large numbers of people.

"With a business depression affecting the motion picture theatre now and making conditions extremely difficult for many theatre owners, it seems unfair that this general indictment of theatres by an official of a State department should be made. Building codes may need revising. Changes are always necessary along certain lines to meet new business and public necessities, but to strike at a big business like that of the theatre, and one of so much real value to all communities, is decidedly unfair."

COHN BACK FROM TRIP

Louis Cohn, sales manager for S. C. Caine, Inc., returned last week from his Western sales trip, during which time he featured the firm's "Isle of Zorda" song, which is being published in conjunction with a Pathe serial of the same name. He reports that conditions in the music business are showing an appreciative improvement, and that all things point to better business later in the season.

LEXINGTON OPERA HOUSE SOLD

The Lexington Avenue Opera House, at Fifty-first street and Lexington avenue, was sold last week for over $500,000 to Frederick Brown, realty operator, who, earlier in the spring purchased the Grand Opera House at Twenty-third street and Eighth avenue, held at $1,000,000, and resold it after a six weeks' ownership at a handsome profit to a syndicate headed by Morris M. Glasser.

Negotiations for sale of the Lexington Avenue Opera House have been pending for severay weeks. The theatre is held at $500,000 for purposes of taxation, and a theatrical group is said to have offered this amount for it. The Lexington Theatre Corporation, of which F. Kelsey, of the law firm of Lewis & Kelsey, is president, which owns the property, sold it to Brown, whose bid is reported to have been much higher than of the theatrical interest.

The Lexington Avenue Opera House, which has a seating capacity of around $3,000, was built in 1914 by Oscar Hammerstein, the famous impresario and entrepreneur. It was opened in August of that year with grand opera. In the building of this theatre, at an estimated cost of $1,000,000, Hammerstein came nearest to the realization of his ambition to be the foremost operatic manager in the country. The Lexington Avenue Opera House was but one of the eleven theatres that he built during his lifetime. Like all of his other theatre building operations, however, it was involved in an almost impenetrable legal tangle from the beginning. In 1918 a syndicate headed by Mrs. Edith Rockefeller McCormick bought it for the purpose of having a home for the Chicago Grand Opera Company in New York. This venture was unsuccessful and the house was soon again plunged into more litigation. Finally, the property passed into the hands of the Lexington Theatre Corporation which sold it to Brown last week.

One other of Oscar Hammerstein's ill-fated theatrical operations was sold this year, also. That was the Manhattan Opera House, of West Thirty-fourth street, which was sold to the New York Consistory, Scottish Rite of Freemasonry, several months ago as a home for its elaborate ceremonial functions.

Oscar Hammerstein, respected by all who knew him as a genius of finance and theatrical ability, had but one real ambition: the presentation of grand opera at popular prices. Where he made tremendous fortunes in his other theatrical ventures, he lost them in his flights into the field of opera.

GOLF TOURNAMENT STARTS

More than sixty actors got up early Tuesday morning in order to catch the train for Westbury, Long Island, where they played golf in the Globe Theatre match for the cup offered by Charles Dillingham. Fred Stone, George M. Cohan, Bruce Edwards, John Slocum and Allan Pollack are officials, and the course is that of the Salisbury Club. Medal play in the morning was followed by four flights of match play in the afternoon. Final matches will be played on Thursday.

FRISCO TO SEE NEW PLAY

SAN FRANCISCO, June 5.—The first performance of "The Mountebank of Emotions," in which Leo Ditrichstein will appear, will be given in this city at the Century Theatre. Ben Hecht, of Chicago, is the author of the play, and is coming here for its premier.

BOSTON "PARTY" IN COURT AGAIN

That the famous scandal which resulted from the party held by a number of well known moving picture magnates at Woburn, Mass., is not yet entirely dead was disclosed last week when, in answer to a suit filed by one R. Bogle, as assignee of claims, against Walter E. Greene, well known independent picture distributor of New York, Greene filed a counterclaim which revealed Adolph Zukor, president of the Famous Players-Lasky Corporation and one of the chief figures at the Woburn party, as the person who had assigned his claim against Greene to Bogle, and which charged that Zukor owed him $25,000 which he had promised to pay him back for paying part of the $100,000 hush fund which was used to bury the scandal.

The complaint in the action of Bogle against Greene was served on the latter through the law offices of Nathan Burkan, but a copy of the complaint was not filed in the Supreme Court. Greene, however, made answer to the claim, and filed it in the County Clerk's office, which made the case a matter of public record. The complaint did not state who the assignor of the claim was, but Greene did not mince matters and named Zukor as the man behind the assignee. The complaint alleges that Greene owes the plaintiff $15,000.

In his answer Greene, who was also said to have been a member of the famous "party" at an alleged house of ill-fame in Woburn, Mass., in March, 1917, said that certain men and women made claims against Zukor in June of that year for $100,000 damages growing out of the alleged action of Zukor and others with certain women at the party. Zukor, he alleges, asked him to pay $25,000 of the $100,000, and at first he refused to do so, but later did when Zukor agreed to repay him out of the profits to be received from the sale of certain shares of stock in the Famous Players-Lasky Corporation owned and controlled by him which had been purchased from one Hodkinson and others. This stock has been purchased at the price of $61 per share, Greene states, and Zukor agreed to sell it himself or turn it over to him when the stock could be sold at a price when it would bring a profit of $25,000 or more, of which $25,000 was to go to him, Greene, but it is alleged that this was never done, Zukor refusing to carry out the agreement.

Greene asks that the complaint of Bogle, the assignee of Zukor, be dismissed, and that judgment be rendered against Zukor with interest from June 5, 1917.

The "party" which created so much scandal throughout the country when it was revealed, was held the night of March 6, 1917, after a dinner and reception was held in a well known hotel in Boston at which Roscoe "Fatty" Arbuckle was the guest of honor. After the dinner Zukor, Greene, Hiram Abrams, the head of the United Artists now and at that time an important official with the Famous Players-Lasky interests, and several other well known picture men, repaired to an inn at Woburn, where, it is alleged, many women of questionable reputation were entertained.

Although this party occurred in 1917, and the $100,000 hush money was paid shortly after it took place, news of it did not get into the press until last year, when Assistant District Attorney Tufts, alleged to have aided in quieting the matter, was tried on the charge of malfeasance in office. The suit filed here against Greene, and Greene's answer and counterclaim, is an echo of the scandal which started off a train of similar episodes which reached their climax last year when Roscoe Arbuckle was arrested on the charge of murdering a film actress in San Francisco at another "party."

SUES FOR $200 WEEKLY ALIMONY

Helen R. Myers, a Winter Garden chorus girl, was named co-respondent in the suit for absolute divorce, brought by Mrs. Hilda Sterne, against her husband Norman R. Sterne, president of the Sterne Trading Company of New York. Mrs. Sterne petitioned Justice Fawcett, in the Queens Supreme Court, for $200 weekly alimony, $2,500 counsel fees and $1,500 legal expenses pending settlement of the suit.

Sterne denies all the charges and counters with a charge that his wife dismantled their home at Beechurst, near White Plains. Since the couple separated a month ago, Sterne has lived at the Biltmore Hotel and his wife "somewhere in Manhattan," according to her attorney.

Through counsel, Mrs. Sterne accuses her husband of having taken the chorus girl to Europe and stopped with her in hotels in Paris and Bucharest. She presented a bank book of the Chatham and Phoenix Bank, Fifth avenue and Thirty-third street, made out to Miss Myers showing deposits of $3,000 during the past year. Cancelled checks signed by Sterne, were tendered to show that he had given Miss Myers the money. The allegations also claim that Mr. Sterne gave Miss Myers a $43,000 bank account in all.

Sterne was formerly a partner of Joe Leblang in the cut rate theatre ticket business and is a well known figure on Broadway.

BLACKMAILING PICTURE STAR

LOS ANGELES, Calif., June 3.—Bebe Daniels, as the latest of the motion picture celebrities from whom terrorists have attempted to extort money, today turned over to District Attorney Thomas Lee Woolwine, a blackmailing letter in which her life was threatened. Thursday morning last, a package was delivered at Miss Daniels' home. It was received and opened by her mother. It proved to contain an empty cigar box and a letter. The letter stated that the writer had been guaranteed $1,000 to kill Miss Daniels, but was offering instead, to permit her to pay the money and save her life, in unmistakable terms. It declared that the sender of the note would kill her if she did not deposit the money that night, according to directions.

Miss Daniels was instructed to place the $1,000 in bills in a cigar box, seal it securely and drive with her chauffeur as an only companion to Naples, where the package was to be thrown from the bridge into the canal at a designated spot.

Federal officers, one of which was cleverly disguised as Miss Daniels' driver, obeyed the summons, while others were concealed in the vicinity, waited to capture the would-be blackmailer.

The terrorist, however, failed to put in his appearance. Officers are now seeking the inside informant who warned the blackmailer of the plot to capture him.

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IRVING BERLIN IN GERMANY

BERLIN, June 3.—Irving Berlin who is here with Hazzard Short, after making a round of the night cafes was satisfied that American dances had carried American syncopated music with it to Berlin as well as other European capitals. They are here to buy the stage effects for the Kreisler play, which has attracted much attention because of its lighting effects and the facts that the presentation takes place on four stages at once.

"I don't say that Europe is stealing United States stuff" said the jazz writer, "but the effect is apparent everywhere." In addition to wanting to buy a police dog, he wanted to know if the local music dealers had "Say it with Music," and if not he was ready to sell it to them. This is Berlin's first trip to the city he says was named after him, since 1911.

STUDENTS WIN MUSIC PRIZES

The Maurice Loeb prize of $1,000 to the student doing the best work each year in every course at the Institute of Musical Art, was awarded to William Kroll of 510 West One Hundred and Seventy-sixth street, at the commencement exercises held in Aeolian Hall last week.

The first prize of $300 of the Isaac Newton Seligman prizes for work in original compositions was won by Bianca de Vacchio, the second prize, $200 by Ida Deck, and the third prize of $100 by Margaret Hamilton. William Kroll and Margaret Hamilton were also awarded silver medals as students receiving the highest grade in the artists' course. Jeannette Glass won the faculty scholarship.

NO SUIT AGAINST SINGER

No suit has been filed against Jack Singer for $4,800, by John G. Jermon as published recently. Jermon and Singer were partners in the Lew Kelly show last year and this is said to have been the cause of a disagreement but no suit has been filed.

SUES FOR "WHIP" ACCOUNTING

NEWARK, N. J., June 3.—Mrs. Anna L. Scattergood, of Atlantic City, owner of "The Whip," a concession there, was today ordered by Vice-Chancellor Bache to show cause next Tuesday why she shouldn't render an accounting to her two partners in the concession, which was recently sold. The Crystal Lake Amusement Co., of West Orange, which bought The Whip concessions, also was restrained from paying $3,800 to Mrs. Scattergood.

William Nunley and Timothy L. Murphy, the complainants, say that in 1919 they paid Mrs. Scattergood $5,000 for a half interest in The Whip. They claim that the business did not pay and all agreed to sell to the Crystal Lake concern but that they have not received their share of the proceeds.

NEW LILLIAN GISH FILMS

D. W. Griffith, Inc., is now completing plans for Miss Lillian Gish, probably the best known of all Griffith stars, to appear in a series of her own production under the supervision of Mr. Griffith. The films will be distributed by the United Artists Corporation.

Miss Gish will continue her film work under the same methods that have proved so successful with Richard Barthelmess, a former Griffith star. From an unknown juvenile to stardom was Barthelmess' progress under Griffith's direction, and his appearance in his own productions has been one of the conspicuous successes of the year.

Although having her own company, Miss Gish will produce under the management of D. W. Griffith, Inc., and her company will work in the Griffith studios.

JOE MERCER SIGNS

Joe Mercer signed with Jack Wagner last week for another year. He was with the "Frollickers of 1922" this season. At present he is with the "Merrybelles" act a revue of 6 people, handling the juvenile parts.

ANOTHER B. A. A. CONTROVERSY

LONDON, June 5.—The British Actors' Association is again entangled in a controversy between the laborites and those who do not want the organization classed as a labor union and lined up with the labor party in politics.

The agitation centers on the movement for the removal from office of the secretary of the B. A. A., Alfred Lugg, an ardent laborite. Eva Moore, one of the leading London actresses heads the movement to get rid of Lugg and has introduced a resolution to that purpose at a meeting of the organization. The resolution follows:

"Mr. Lugg, the paid secretary of the Actors' Association, is definitely pledged to a certain political party under which he seeks election. It is probable that the Actors' Association may appear to be connected with that party. It would be detrimental for the association to be identified with any political party. Would it, therefore not be advisable to have a secretary who would devote his whole time to the Actors' Association?"

William Lugg has already been up for election in the labor interest and has been defeated.

BRISTER ON VACATION

Robert C. Brister, leading man in the Chicago Company of "The Bat" last season, and who joined Mme. Petrova as leading man in "The White Peacock" late in the season, is spending his vacation at his home in Chicago and resting, pending the re-opening of Mme. Petrova's play in August. Mr. Brister was for three seasons on tour in "The Bird of Paradise," and last Summer was leading man with Jack Edwards' Dramatic Stock Company in Washington, D. C.

STRICKLAND GETS OFFER

Charles Strickland and his orchestra have received an offer to appear in vaudeville.

They are now at the Bondona Room of the Paradise formerly Reisenwebers.

MUST CLEAN UP MOVIES

Will H. Hays, who last March took office as President of the big motion picture association which represents between seventy and eighty per cent of all moving pictures made in this country, has in connection with the members of the organization prepared an ultimatum which is to be posted in all the studios in New York and Los Angeles, calling upon the entire industry to assist in eliminating objectionable features.

After a study of conditions Mr. Hays decided that he should take some stand that would guarantee clean films to the public. A meeting was called for May 17th and Mr. Hays' proposal that for a warning to all members was approved.

It is said that the ultimatum is the last word to several directors whose pictures have been questionable.

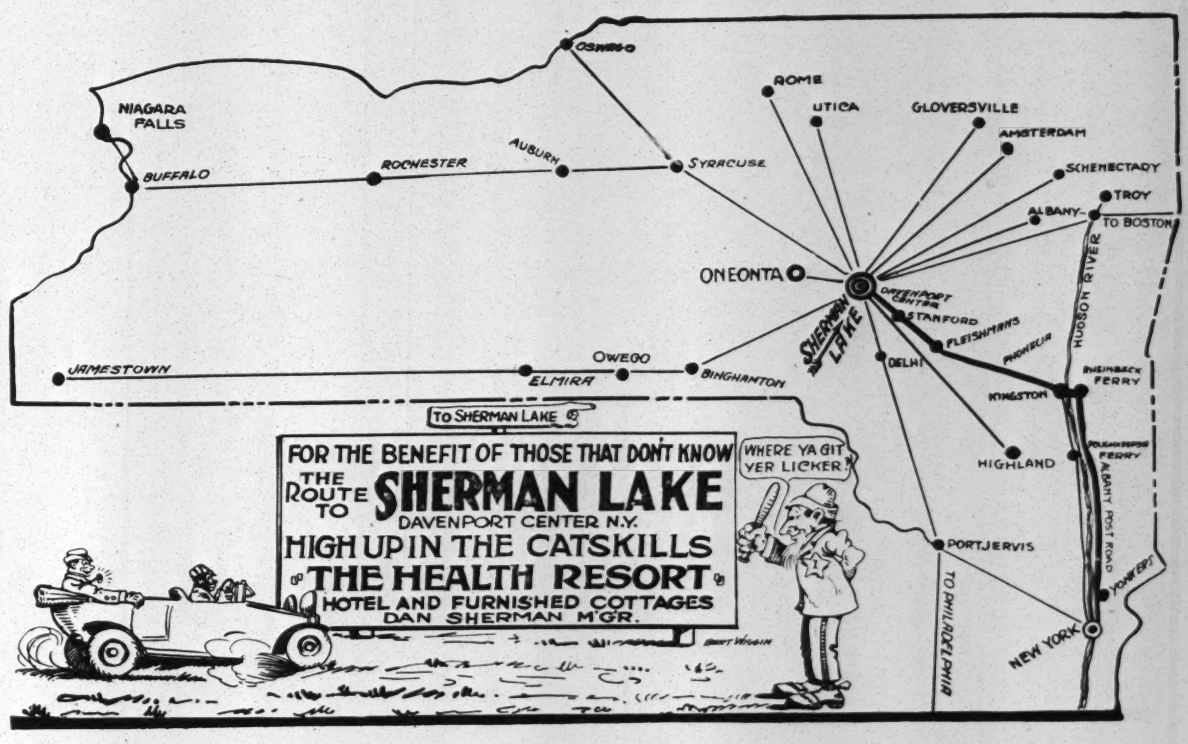
THIRTEEN PLAYS CLOSE

LONDON, June 5.—Thirteen plays have closed their runs in the last two weeks. Six closed at West-End theatres, being "Mr. Jim Passes By," at the Globe; "Mayfair and Montmarte," at the New Oxford; "Nuts In May," at the Duke of York's; "Love's Awakening," at the Empire; "The Card Players," at the Savoy; and "A Prodigal Daughter," which ran for four days at the Aldwych.

Other withdrawals were: "The Wheel," at the Apollo; "The Sign on the Door," at the Playhouse; "Windows," at the Court; "Quality Street," at the Haymarket; "The Golden Moth," at the Adelphi; "Cairo," at His Majesty's, and "The Curate's Egg," at the Ambassador.

FRIARS ELECT OFFICERS

The annual election of officers of the Friars' Club was held on Friday of last week and the following officers elected: George M. Cohan, Abbot; William Collier, Dean; J. Frank Stevens, Secretary; Ralph Trier, Treasurer, and Paul Henkel, Leo. J. Redding, Harry B. Nelmes, W. B. Weinberger and Gus Hill, Governors.



PHILHARMONIC SCHEDULE READY

The Philharmonic Society of New York in its plans for the eighty-first season has a schedule of sixty-eight subscription concerts in Manhattan and Brooklyn. Fifty of these concerts will be given at Carnegie Hall, six at Brooklyn Academy of Music, and twelve at the Metropolitan Opera House. The performances at the latter house will be given on eight Tuesday evenings and four Sunday evenings, which is different than the original schedule. Joseph Stransky will conduct in this series in the first part of the season at Carnegie Hall and Willem Mengelberg begins his direction of the Philharmonic concerts on January 30.

Included in the list of conductors with Stransky and Mengelberg is Henry Hadley, who will be associate conductor of the society. The soloists already engaged include, Josef Hoffman, Jascha Heifetz, Pablo Casals, Ernest Schelling, Josef Holman, Ossip Gabrilowitch, Erna Rubenstein, Olga Samaroff, Jacques Thibaud, and Alexander Schmuller, Scipione Siloti, Leo Schultz, and Cornelius Van Vlist of the orchestra will also make solo appearances during the season.

VAUDEVILLE DATE UNCERTAIN

Regarding a new vaudeville engagement over the Keith Circuit which he would open in July, according to rumors, Paul Whiteman told a CLIPPER reporter that there was nothing definite about the engagement as yet. Vaudeville engagements, he said, were always open and a standing proposition, of which he could take advantage whenever convenient. His next booking with the Keiths depends upon the time the management of the Palais Royal decide to do their yearly redecorating, which will take place some time in the Summer.

Just when the Palais Royal will be closed for the redecorating period was at present not exactly known and the vaudeville engagement equally indefinite.

FRY AT YOUNG'S PIER

Fry's Philadelphia Orchestra opened at Young's Million Dollar Pier, Atlantic City, Monday, which adds another musical feature to that resort's entertainment. Charles Fry, who heads the orchestra, has a particularly strong reputation in Philadelphia and recently closed a long list of Winter and Spring engagements in that city. Those who heard the Fry orchestra at the Pier last year and danced to its tunes are high in their praise of its wonderful rhythm.

HELLER IS BAND DIRECTOR

SAN FRANCISCO, June 5.—Herman Heller, recently director of the California Theatre Orchestra, has been engaged to direct a concert band of forty pieces, at the Pacific City, the newly opened beach summer resort. He will direct the band during the months of June, July and August. In September Heller will leave this position to become director of the Palace Hotel Orchestra.

SPINDLER BACK IN NEW YORK

Harry Spindler's Hotel Sinton Orchestra who recently closed a fifteen months' engagement at the Hotel Sinton, Cincinnati, where it supplied novelty dance music, is now in New York for the Summer months. The musicians in the combination are all versatile and they are one of the few orchestras that recorded for the Genett Records at the company's Richmond, Indiana, plant.

ORCHESTRA NEWS

CONWAY AT WILLOW GROVE

PHILADELPHIA, June 5.—Patrick Conway and His Band opened yesterday at Willow Grove Park for a three week engagement. Several soloists are with the band, including Mathilda Verba, soprano; Carlo Ferretti, baritone, and three instrument soloists. Two concerts every afternoon and evening are being given by the band.

Although Mr. Conway and his band have been a regular feature at Willow Grove Park every year, it is possible that the present engagement may be the famous bandmaster's last appearance here, as he will take up his duties at the Ithaca school next fall where he will instruct and also take charge of the Ithaca band which he organized many years ago.

FOX MEN IN NEW YORK

Sam Fox of the music company that bears his name, Frank Palmer Middle West sales manager and Jacob Henry Ellis, Eastern sales manager of the same firm, are in New York for the purpose of attending the Music Publishers Association convention which opens shortly.

Many out of town music dealers will be the guests of the Sam Fox Music Company at the convention, among them being Clinton Graffam of Portland, Me., Rudolph Volkwein of Pittsburgh and others from different parts of the country.

FISHER HAS QUICK HIT

One of the quickest ballad hits on record of the Fred Fisher, Inc., catalogue is the song, "I Wish There Was a Wireless to Heaven" which has gathered such momentum in the two weeks it has been out that the entire professional department staff under George Joy have dropped practically everything else and are working on the number.

STEIN WITH INDIANA FIVE

Johnny Stein, formerly with Jimmy Durante's Alamo Orchestra, is now a member of the Indiana Five, who are playing week ends at the Brighton Beach Hotel Ballroom, opposite Ray Miller's Famous Players. The Indiana Five will open at the Brighton Ballroom, playing full time, on June 17th, under the leadership of Neuman Fier.

DE REEDER WITH "BLOSSOM TIME"

Pierre de Reeder, well known director has been engaged to conduct the orchestra of the production "Blossom Time" now playing at the Ambassador Theatre.

De Reeder replaces Oscar Radin, who on Monday night of this week took the position of conductor of the Ziegfeld "Follies" orchestra.

DOER CLOSES AT ROYALE

Clyde Doer and his orchestra ended their engagement at the Club Royale, which closed last week. Mr. Doer will open another engagement for Paul Whiteman, Inc., shortly.

DABNEY WRITES SONG

Gene Dabney, orchestra leader, Harry Rosenthal and Alex Sullivan have written a new fox-trot ballad entitled "Sweetness" which they have placed with Jerome H. Remick & Co.

BIG DEMAND FOR LEADERS

Orchestra leaders of ability and personality are in big demand at present and scores of engagements are waiting for desirable men who can fill dance or vaudeville engagements.

Vaudeville in particular is seeking leaders who are able to furnish a good orchestra for stage work. The experience of men of the type of Paul Whiteman has conclusively proven that vaudeville patrons are more than enthusiastic over the orchestras and gladly welcome them.

Whiteman's experience in vaudeville has been unique. Booked at the Palace Theatre for a short engagement he surprised all by not only scoring a big hit but drew enormous audiences at every performance.

On his return engagement he duplicated his former success both from the entertaining and drawing power standpoint.

Other leaders with good organizations are also doing well, Ray Miller and Paul Specht being good examples. During the coming season a number of orchestras as yet unknown to Broadway theatre goers will be heard in the vaudeville houses as managers are convinced that just at present the orchestra is a big attraction.

STERN ORCHESTRA AT BEACH

Harold Stern has arranged a number of unique orchestrations of popular dance numbers which the Shelburne Symphonic Syncopators are rendering at the Hotel Shelburne, Brighton Beach, under the able tutelage of Stern. This organization of musicians has become one of the most talked of orchestras in the East. A novel feature introduced by the Syncopators is the interpolation of an occasional classical rendition between dances.

WESTERN LEADER HERE

Dr. Maxim De Grosz, who for many years was musical director at the Pantages Theatre, San Francisco, has arrived in New York and is formulating his plans for the coming season. Dr. De Grosz was for many years connected with the Savage offices and may direct a production for that office next season.

LANDAU AT ROCKAWAY PARK

Landau's Versatile Serenaders have opened for the Summer at Edgett's Rockaway Park, Long Island.

Another combination that opened last week at a Long Island resort is the Creole Four, who are at the Albert Inn, Forest Hills. Both have unusual dance rhythm and are popular at their respective resorts.

SANTLY POPULAR ON BROADWAY

Lester Santly, who is connected with the Leo Feist, Inc., orchestra department, is one of Broadway's best known and popular representatives. He has secured much popularity for the Feist numbers and is a favorite with all the leaders.

DURBANO AT WOODSIDE

PHILADELPHIA, June 5.—Durbano's Concert Band is the main attraction at Woodside Park, where it is giving free concerts daily. Ercole Durbano is conducting, and Gertrude MacDonnell, soprano, is with the band as a soloist.

DURANTE IN LOS ANGELES

Jimmy Durante and his orchestra, who have been playing at the Alamo Cabaret for a number of years, closed there last week. Mr. Durante, after placing another combination at the Alamo, left Tuesday for Los Angeles, where he will open shortly for the Summer at one of the local resorts. His latest song, "Honky Tonk Shifters' Ball," was placed with a local publisher last week and bids fair to become as popular as his "I've Got My Habits On," and other songs.

CONCERT ON CITY HALL STEPS

A concert will take place on the steps of the City Hall on Tuesday, June 13, at 12 o'clock noon, to be given by the Goldman Band under the direction of Edwin Franko Goldman.

An interesting programme will be given which will include among other things two new compositions by the director.

The soloists will be Lotta Madden, the American soprano, and Ernest S. Williams, the famous cornetist.

HYDE TO PLAY STATE

Alex Hyde and his "Symphonic Enchanters" will be the headline attraction at Loew's State Theatre for the entire week of June 19th. Since his entrance into vaudeville Hyde and his organization have been meeting with pronounced success.

MORRIS WITH VAUDEVILLE ACT

Manny Morris, who was musical director for Sophie Tucker during her recent tour of the Keith Circuit, has been engaged in that capacity for the Hackett and Delmar act, which is playing the Keith houses.

RAY WALKER AT CONEY ISLAND

Raymond Walker, well known in musical circles, is directing the orchestra at Danceland, Coney Island. Walker has nine men in the orchestra with him.

SCOTT AT CAFE LA VIE

Wayne Scott's Orchestra has opened at the Cafe La Vie at 48th street and Broadway. It was formerly called The Place, before the reopening.

SPECHT AT THE ASTOR

Paul Specht and his orchestra opened on the Astor Roof on Tuesday, of this week.

ARTIST WEEK AT RIVERSIDE

A new type of week, other than the "Patrons' Request Week," which have been held in Keith houses, heretofore, will be held at Keith's Riverside next week, starting June 12th, under the title of "Artists' Favorite Theatre Week." Acts appearing at the theatre during that week are announced as preferring the Riverside Theatre audiences to any other in the city.

Those who are scheduled to appear next week under the billing of "Artists' Request Week," are Ted Lewis (who played at the Riverside two weeks ago), Bailey and Cowan, Wilfred Clarke, Moss and Frye, Davis and Darnell, Sidney Phillips, Cleo Gascoigne, the Rectors and Bessie Clifford.

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VAN HORN AND INEZ

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AT B. F. KEITH'S PALACE THIS WEEK

Dir. PETE MACK

SUES "FOLLIES" GIRL

ELKTOWN, Md., June 5.—Declaring he was too drunk to know he was getting married, John W. Montgomery, twenty, of Bellfonte, Pa., today sued to divorce Peggy Udell, a Ziegfeld "Follies" chorus girl.

Montgomery, on the stand, confined his testimony to the statement that when the marriage was performed in the early hours of January 25, he was intoxicated and did not know anything about it. His brief statement was amplified by William Simons, a Philadelphia taxicab driver.

Simons said he drove Montgomery, Miss Udell and several others from Philadelphia to Elkton. They stopped at Wilmington, the driver said, and Montgomery and the girl tried to get married there, but failed.

They arrived in Elkton about 4 o'clock in the morning and began looking for a preacher, Simons went on. They found one, but he refused to perform the ceremony because Montgomery was drunk. Finally, the Rev. Daniel Forbes Lockerbie, eighty-three, married the two.

Simons testified Montgomery was so drunk during the ceremony that he kept his hat on all the time. He had no ring, but his bride took one from her finger and they were married with that. All through the ceremony, the driver declared, other members of the party danced and jeered behind the backs of the principals.

Simons added that before the marriage Miss Udell proposed a game of craps. The bones were rolled on the floor of the Elkton telephone exchange, Simons declares, and after it was all over Miss Udell had to lend Montgomery the money to pay for the license.

MME. HICKEL AT LUNA PARK

A favorite actress of Luna Park for many years is Madam Millie Hickey, who has been a successful concessionaire in the Oriental Bldg. since 1916. Madam Hickey is the best-known and most celebrated lady magician in America. Each Winter she tours on the Orpheum Time to the Pacific Coast, returning in time to open at Luna Park each Summer. In connection with her production this season —"A Trip To China"—she uses a considerable number of animals, and birds which are kept at the back of the theatre, such as ducks, geese, chickens, pigeons, etc., and this spot is becoming a great point of interest to the many distinguished visitors who are allowed to peak behind the scenes.

Madame Hickey is a native of Australia, and made her first appearance at His Majesty Theatre, Sidney, at the early age of 15 years, where she made a great success and reputation in being the youngest lady magician ever having appeared upon the stage.

"SPICES OF 1922" COMING IN

"Spices of 1922," a musical revue, will open at Atlantic City, on June 19. The piece will play Atlantic City for one week and will then be brought into New York, opening at the Astor Theatre on Monday, June 26, where it will remain for the summer months. The cast includes: Armand Kaliz, Fred Heider, Sam Heran, Midgie Miller, Veleska Suratt, Adele Roland, Georgie Price, Will Oakland, the Hart Sisters and Kyra, the dancer. It is expected that a few more names will be added to the cast before its New York opening.

BARRY ON WAY TO LONDON

Tom Barry, vaudeville author, is on his way to London aboard the *Olympic*. He is taking several sketches over for English production.

One is based on "The Toonerville Trolley" and Charles Withers now in England will stage it.

NEW FILM A THRILLER

"Retribution," a story of one of the incidents of the life of Lucretia Borgia, one of the most famous women in Italian history, was shown on the screen at the Park Theatre last night to a mixed audience of Americans, Italians and Frenchmen, and was highly appreciated as a melodrama.

Dating back to about the time that Columbus discovered America in 1492, its author, Fausto Salvatori, asks the audience to imagine they are living in that age. At that time Lucretia Borgia, portrayed by the Countess Irene Saffo Momo, was just twelve years old, and she married the Duke of Aragon, who had considerable property.

As the theme unfolds itself Lucretia's brother, Caesar, proves himself to be about the worst plotter of that age, and he spares no one in his efforts to gain the Duke's little domain. Cut-throats, murderers, poisoners and most any hideous thought that comes to Caesar he adopts, and finally the Duke is done away with by choking him to death after the cut-throat crawls through a secret panel just back of his bed-chamber.

A jester arouses the ire of the Roman populace, with the result that Caesar, who is the son of Pope Alexander VI., is speared to death, and the jester marries a pretty peasant who was blinded by Caesar when she repulsed his advances.

The scenes are all laid in Italy, and the cast includes more than ten thousand persons.

GIRL ATTEMPTS SUICIDE

Crystal Hampton, assistant treasurer at the Casino Theatre, 39th and Broadway, is in a precarious condition at Bellevue Hospital after having swallowed bichloride of mercury in the women's lounge of the Hotel Claridge yesterday noon.

The woman, well dressed and pretty, was seen by maids to enter the rest room and swallow the poison. Her screams brought House Detective Frederick Cotton, but when he rushed to her she waved him away, crying frantically "Leave me alone."

Dr. Harold Babcock, house physician, administered milk as an antidote while waiting for an ambulance.

The police and hospital authorities were unable for a considerable time to learn her identity. She gave her right name to physicians before being taken to the hospital, but said she lived at No. 70 West 50th street. Later she told the police her name was Hamilton. At the West 50th street address the police were told no one answering her description was known.

At No. 72 West 50th street the police learned that a woman answering her description lived under the name of Miss Hansee and that she had said she came from a wealthy Brooklyn family who had moved away.

The woman was identified finally through Abraham Lincoln Meyers of No. 41 West 83rd street, who frequently had purchased theatre tickets from Miss Hampton.

OWEN JOHNSON ILL

Owen Johnson, the novelist, was operated on in Roosevelt Hospital on Friday, for appendicitis. He was reported at the hospital last night to be resting comfortably. Mr. Johnson was in Stockbridge, Mass., when the illness developed on Friday. He hurried to the city at once with his wife.

"FRENCH DOLL" CLOSING

"The French Doll," in which Irene Bordoni is appearing at the Lyceum Theatre, will close its season at that house on Saturday night. The piece will go on tour in the Fall.

WAGNER OPERAS IN PARIS

PARIS, June 3.—The production of a series of Wagnerian operas in Paris for the first time since the war has received surprising favor from the French public. The performances are under the direction of Tullie Scrafin and the company is composed of Italian singers.

The Theatre Des Champs Elysees, where the operas are being produced, is playing to capacity audiences every night. During the war there was a strong movement among musicians and the opera-loving public to banish Wagner operas forever from the French stage, and an attempt to render "Parsifal" in October, 1919, resulted in riots.

NEGROES TO DO JEWISH COMEDY

The colored company of players at the Lafayette Theatre, at Seventh avenue and One hundred and thirty-fifth street, will offer "Business Before Pleasure" for a week's engagement, beginning next Monday, June 12. This will be the first time that any of the Potash and Perlmutter series will have been done by colored performers.

GOULD WINS PARIS SUIT

Frank J. Gould, sued in Paris for the payment of a bill for seventy pairs of silk stockings supplied to Mrs. Gould, won the case.

The court decided that he was not responsible for the debt.

FRED STONE FOR GAMBOL

On Monday the lambs announced the addition of Fred Stone and Will Rogers to the roster of stars to appear at the Lambs' annual public gambol on Sunday night next at the Knickerbocker Theatre. Over 150 names appear on the long program, which includes ten skits and sketches, which were considered the most enjoyable among those given privately at the Lambs' during the Winter.

NEW PLAY FOR O'HARA

Anna Nichols, author and producer of "Abie's Irish Rose" now at the Fulton Theatre, has completed a new comedy drama for Fiske O'Hara which will have its premier performance in Stamford next month. It is called "Land o' Romance." This is the seventh play for Mr. O'Hara from the pen of Miss Nichols in as many years.

MARCUS SHOW CLOSES

GRAND RAPIDS, Mich., May 29.—The A. B. Marcus Revue of 1922, closed its season at the Empress Theatre, here, last Saturday night. The show has been out forty weeks, and although the show had several bad weeks, it managed to hang on and come out a winner.

ENGLISH ACTRESS HERE

Ada Ward, English actress called "Pollyana of the Trenches" arrived in the U. S. Monday, to appear on the stage and visit the grave of her late husband.

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DEATHS

CHARLES J. BURBIDGE, an English actor, died May 31, in the Brunswick Sanitarium, Amityville, L. I. He played and lived here for the past 35 years.

Mr. Burbidge played in companies of Augustin Daly, A. M. Palmer, John Stetson, Richard Mansfield and others. His last appearance was in "The Gamblers," in 1913. A member of the Actor's Fund of long standing, he was received in the home in 1916.

In February, 1922, he became a permanent invalid, and was moved to the Brunswick Sanitarium. Funeral services were held under the auspices of the Actor's Fund, and interment in the Actor's Fund plot, Evergreen Cemetery.

GEORGE RUTLAND BARRINGTON-FLEET, actor and theatrical manager, died in London June 1, aged sixty-nine.

He played leading parts in nearly all of the original Sullivan and Gilbert operas, and later appeared in many musical comedy revivals. His first appearance was on the London stage at the Olympic Theatre, under Henry Neville. He later joined the Gilbert and Sullivan D'Oyle Carte management and played in all the principal operas of that combination except "Yeomen of the Guard," during the run of which he leased the St. James Theatre, and essayed independent production. Later he returned to the Savoy.

"Thirty-five Years on the Stage" is the principal literary work credited to Barrington-Fleet. He wrote and produced numerous short plays.

CHARLES W. MEYER, veteran actor, died Saturday, at the home of his daughter, Mrs. John Murphy, in Baltimore, Md.

In his early days he was associated with Edwin Booth, was many years with the McCaull Opera Company, with Digby Bell in "Tar and Tartar," with Henry W. Savage in his stock opera days, and succeeded Raymond Hitchcock in "King Dodo".

He acted with the Aborns in their many attractions, was with Cohan and Harris in "Going Up," and with John Cort in "Princess Pat," and Christie MacDonald in "The Spring Maid."

He was last seen in New York in George Broadhurst's production of "Come Seven."

WALTER H. BUHL, formerly manager of the Wilson Theatre, Chicago, died last Friday at a private sanitarium at Saranac Lake, New York. Buhl was thirty-eight years old, and was a member of the Masonic Fraternity. The burial took place at Pittsburgh, Pa., last Sunday. He is survived by his wife, who is professionally known as Beuhla Pearl, a vaudevillian.

SONG CONTEST WINNERS

After the third day of the song festival held last week under the auspices of the Northeastern Singers' Association at Dexter Park, in Richmond Hill, the winners of the prizes were announced.

About twenty thousand men and women of German descent were present.

More than 200 singing societies were represented from the States of New York, New Jersey, Pennsylvania, Delaware, Maryland and Connecticut. At Monday's session at the Thirteenth Regiment Armory in Brooklyn, a message from President Harding was read to the audience by United States Senator Calder.

The competition among the societies was keen. The Staats-Herold of Manhattan offered cash prizes amounting to $600 to be divided among the three classes in a competition.

Awards were announced as follows:

First class—first prize, Pennsylvania Society, $300; second prize, Newark; third, Hudson County. Second and third got diplomas.

Second class—first prize, won by the Bronx Singing Societies, $200 and bust of Beethoven, given by Ludwig Nissen, of Brooklyn; second prize, Elizabeth, N. J.; third, Queensboro, each society receiving a diploma.

Third class—first prize, Perth Amboy, $100; second prize, Atlantic City; third, Lancaster, Pa. Second and third got diplomas.

The festival was in connection with the celebration of the twenty-fifth anniversary of the Northeastern Singers' Association. Mass singing by more than 2000 men was part of the festival program.

MRS. HAMMERSTEIN FOR FILMS

Mrs. Oscar Hammerstein, wife of the deceased impresario, is to enter motion pictures and will make her debut in a photoplay which is being produced by the Goodman Productions, Inc., entitled "What's Wrong With the Women." Mrs. Hammerstein has been quite prominent in the public eye since the death of her husband.

LILLIAN RUSSELL DEAD

Mrs. Lillian Russell Moore, wife of Alexander P. Moore, publisher of the Pittsburgh *Leader*, died at her home at 2:20 o'clock a. m. June 6, after an illness of several days.

At the bedside at the end were her daughter, Mrs. Dorothy Calbit, Mr. Moore, her niece, Mildred A. Martin, and Dr. C. B. Schieldecker.

Lillian Russell was born in Clinton, Iowa, in 1860 but went to Chicago with her parents, when she was three years old, and made her first public appearance as a singer at Kimball Music Hall in that city, under her right name, Helene Louise Leonard. In October, 1878, she came to New York, and secured an engagement in chorus of the Park Theatre, Brooklyn. She next appeared in the chorus of "Pinafore" with E. E. Rice's company and at the close of that season, became a ballad singer with Tony Pastor, who gave her the stage name of Lillian Russell. He afterwards placed her in the operatic burlesque of "The Pirates of Penzance," which he produced in 1881. She was very successful and immediately had many offers of engagements, but concluded to remain with Mr. Pastor. He, however, gave her permission to sing elsewhere, while his new operas were in preparation and she accordingly sang eight weeks at the Bijou Theatre, New York, opening October 21, 1881, in the title role of Audran's opera, "The Snake Charmer." On January 29, 1882, she again appeared at Pastor Theatre, in a burlesque of Gilbert and Sullivan's "Patience." At the close of that season she left Mr. Pastor and her subsequent career as a light opera prima donna and star is well known. Among her most pronounced successes were "Erminie," "The Wedding Day" and "Princess Nicotine."

Her London debut was made at the Gaiety in July, 1883, as *Virginia* in "Virginia and Paul," and at the Novelty Theatre a year later she was *Polly Plucknose* in "Polly" and *Pocahontas*.

Returning to New York the following year, she appeared at the Casino again in "Polly," and at the Union Square in March, 1886, as "Pepita: or, the Girl with the Glass Eyes." At the Standard Theatre, in August, she was *Virginia* in "The Maid and the Moonshiner." In November, 1887, she sang *Dorothy*, and at the Broadway in May, 1888, *Inez* in "The Queen's Mate."

At the Casino, New York, she was *Princess Etelka* in "Nadgy" in January, 1889, and *Fiorella* in "The Brigands." Then followed the title role in "The Grand Duchess," *Harriet* in "Poor Jonathan" and *Pythia* in "Apollo."

At the Garden Theatre in 1891, she played the role of *Marion* in "La Cigale" and later *Teresa* in "The Mountebanks" and the twin sisters in "Girofle-Girofla." At the Casino she appeared in the "Princess Nicotine." Returning to London. She played Bella in the "Queen of Brilliants" at the Lyceum.

New York saw her that November at Abbey's in the same part, and at the same theatre she appeared in "La Perichole," as *Vera* in "La Tzigane" in "The Goddess of Truth" and as the *Duke* in "The Little Duke."

Returning to the Casino again, in 1896, she was *Gabrielle* in "An American Beauty," *Lucille* in "The Wedding Day," *Helene* in "La Belle Helene" and the title role in "Erminie."

In 1900 Miss Russell joined Weber & Fields frolics, appearing in "Fiddle-de-Dee," "Whoop-dee-doo," "Twirly-Whirly" and "The Big Little Princess." At the Casino in December, 1894, she sang *Lady Teazle* in an operatic version of "The School for Scandal."

After a quarter of a century in comic operas Miss Russell under the management of Joseph Brooks made her debut as a comedienne at Power's Theatre, Grand Rapids, in "Barbara's Millions," September 13, 1906, and on October 8, at the Savoy Theatre, New York. This play was a failure.

Later, in "Wildfire" she came to the Liberty Theatre, and stayed there for many weeks.

Miss Russell was married four times. Her first husband was Harry Braham, a musical director. In 1884, Miss Russell eloped to London with Edward Solomon. She divorced Braham and later found that Soloman had a wife living in London, and he, too, was divorced. Subsequently she was married in 1894 to John Chaterton, who sang under the name of Signor Perugini. Miss Russell permitted Perugini to sue for divorce on the ground of "permanent abandonment."

On June 12, 1912, Miss Russell was married in Pittsburgh to Alexander P. Moore, owner and publisher of the *Pittsburgh Leader* and the prima donna's long stage career, save for a few vaudeville engagements was closed.

Within the last few years Mrs. Moore had engaged in social welfare work in Pittsburgh, and her lively interest led President Harding to appoint her as a special investigator to study emigration conditions abroad. She sailed for Europe last January, and toured Germany, France and Italy, returning in March after two months of research and study.

ABOUT YOU! AND YOU!!

A. L. Erlanger has opened his summer home at Lawrence, Long Island.

Mark Linder will be seen in a new act entitled "The Red Judge," written by Irving Ornstein.

Ash and **Franks** open on a tour of the Loew Circuit next Monday at the Delancy Street Theatre.

Senator Francis Murphy will start a return engagement of the Loew Circuit the first week in August.

Oakes and **DeLour** left New York on Monday for San Francisco to join the Oliver Morosco Musical Stock Company.

Eddie S. Mennetti of Mennetti and Sidelli left Monday for a trip to Honolulu, where he will spend the summer months.

Jas. B. Carson and **Irving O'Hay** have joined hands and are doing a new act entitled "The Automobile Inspector." Abe I. Feinberg has booked the act over the Fox time.

Grant Mitchell, who is appearing in "Kempy" at the Belmont will soon have another interest on Forty-eighth St. where he is now playing. He is one of the underwriters of the Equity Players, which will occupy the 48th Street theatre next season.

DENIES ATTACK ON ACTRESS

Los Angeles, June 3.—Herbert Rawlinson, film actor, filed in the Superior Court here yesterday a formal denial of the charges brought by Mrs. Ethel E. Clark, of New York, that he had attacked her daughter, Dorothy Clark, an actress, October 12, 1920. Mrs. Clark, as her daughter's guardian, sued Rawlinson for $200,000 damages.

The daughter has married since the action was filed and now is Mrs. Karl Elms. She is believed to be living at Brookline, a suburb of Boston. She is said once to have denied, but later to have affirmed, the accusations in her mother's suit.

NOVELTY SONG SHOP OPENS

Chicago, June 5.—Saturday marked the opening of the new Waterson, Berlin & Snyder song shop here at 26 West Monroe street. The store is the largest of its kind in the country, and has for its feature a silver dollar floor in which over 2,000 silver dollars are embedded in the tile. Ted Snyder made the trip out here to attend the opening and with him was Henry Waterson, Jr. A big reception was given them when they arrived. Frank Clark, manager of the Chicago office of the Waterson firm, gave Snyder and Mr. Waterson a banquet at the Marigold Gardens.

LETTER LIST

GENTLEMEN

Adams, Wm. S.
Ashby, Geo.
Collins, C. W.
Clayton, Murray
Carroll, Richard F.
Davis, C. H.
Fields, Harry
Fraser, Gordon
Gilbert, Billy
Hammond, Chas.
Kubeler, Chas.
Lavin, John P.
Monte, L.
Nordstrom, Leroy
Opel, Harry
O'Brien, John F.
Posty, Chas.
Pandur, Billy
Robyns, Wm.
Smith, Charlie
Remo, Paul
Wallace, Cecil

LADIES

Brannigan, Mrs. B.
Brown, Pearl C.
Calton, Billy
Dalton, Marion
Dodge, Grace
Eagles, Jeanne
Gilman, Audrey
Hindson, Buddy
Kimball, Babe
Merrill, Alma E.
Moore, Marion
Price, Ray
Shaw, Irene
Worth, Madlyn
Wallace, Cecelia
Winters, Mazie

LONG TERM FOR THEATRE BANDITS

Thomas Donovan and John Buckley, two of the band who robbed the Capitol Theatre last December of $9,976, were sentenced by Judge Alfred J. Talley, in the Court of General Sessions on Monday of this week to from seven to fifteen years each in State prison.

William Singleton, Jr., negro porter at the theatre, who was said to have planned the robbery, was sentenced to from five to ten years in State prison. The three had pleaded guilty to the charge of robbery in the first degree.

Buckley and Donovan are each nineteen years old. Buckley is a chauffeur. Donovan was a chauffeur's helper. Donovan and Buckley pleaded guilty on April 17. On April 24, the date originally set for their sentence, Donovan's mother committed suicide by jumping from a window of her home.

Singleton got the lighter sentence because he made a confession which later led to the arrest of the other two men. Singleton is twenty-three years old. Donovan said that Singleton planned the hold-up.

BOLSHEVISTIC OPERA FOR U. S.

Paris, June 5.—An opera run on Bolshevistic principles is scheduled for America next October under the direction of Leon Bakst. A cast of noted Russian artists will be headed by Mme. Kousenezoff. According to Bakst, the Kousenezoff organization is the first real Soviet, every member having a deciding voice as to the manner in which a role is to be interpreted and in the selection of costumes and other details.

As a result of this arrangement Bakst hopes to do away with all petty hindrances due to temperament and other things including artistic aspirations. Bakst has also discovered a talented Russian refugee who is a musician named Tcherepine, son of the famous composer of "Cowardice," with whom he is working on scores for the projected American productions.

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1690—Morris Perlman—Song.
1691—S. E. Cox—Song poem.
1692—Arthur J. Pietron—Song.
1693—Kramer & Johnson—Act.
1694—Moore & Davis—Novelty Act.
1695—Anna Vivian—Song poem.
1696—P. T. Selbit—Novelty Act.
1697—Lou Monte—Monolog.
1698—George Le Fevre—Novelty Act.
1699—Casson Bros. & Miss Marie—Act.
1700—Evelyn Delmar—Title of Act.
1701—Toto Hammer—Act.
1702—Clarice V. Asbbaugh—Song poem.
1703—Bailey & Cowan—Act.
1704—Evangeline Deverell—Story.

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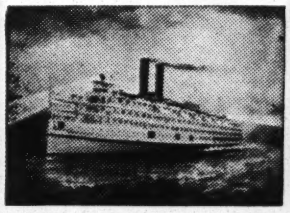

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